

JUNIOR ARTS AND ACTIVITIES



THE MAGAZINE
FOR THE
ELEMENTARY
TEACHER OF
TODAY

•

CREATIVE
ACTIVITY MATERIAL
AND IDEAS FOR
CLASSWORK

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VOLUME 7 — NUMBER 5
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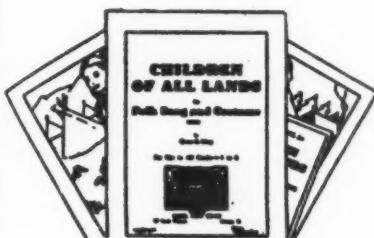
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LETTERS

We love letters. They are our only means of knowing our ever-increasing family of readers. Because you might like to get acquainted with this family, we are going to share some of our letters with you each month.

We hope you will feel free to write this department, too. When you write, let us know if you do not want your name to appear with your letter.

Dear Sir:

Kindly advise me if you ever publish any index for JUNIOR ARTS AND ACTIVITIES. It would be such a time-saver in locating material for teachers. Should any be available for years 1938 to date please quote price.

—Children's Librarian.

We have not published an index for JUNIOR ARTS AND ACTIVITIES as yet, however we think your idea an excellent one and are working on a plan now, inspired by your request. We hope to publish an index very soon, but have not decided if it will be a part of JUNIOR ARTS AND ACTIVITIES in the last issue of each volume or if we will have it as a supplementary sheet. However, it will be in a form that will enable teachers to make better use of the material contained in every issue.

—Editor.

Dear Sirs:

I am teaching in a rural school and as my project for the coming year I would like to produce a "World's Fair."

I would appreciate hearing from you soon to know whether I can purchase project material from you that would help us in the construction of different foreign villages.

—M. C.

In past issues of JUNIOR ARTS AND ACTIVITIES we have had material on Switzerland, Scandinavia, Holland, Hawaii, South America, Hot and Dry Lands, Mexico, Japan and Eskimo Land, all of which I am sure would be excellent material for your purpose.

—Editor.

Gentlemen:

I have been a subscriber to JUNIOR ARTS AND ACTIVITIES for several years. I like the material so very much and find the magazines so valuable I have kept all my copies. Now I would like to know if you have binders for JUNIOR ARTS AND ACTIVITIES which I can purchase so that I may keep

my magazines as a permanent file.

—E. D.

You will find an ad in this month's issue for binders such as you desire.

—Editor.

Dear Sir:

I have long wished for a magazine to use in connection with such reading activities or units of work as Communication, Transportation, Early Colonial Life and Life in other Lands. Not so long ago I saw your publication for the first time. I feel I have at last found in JUNIOR ARTS AND ACTIVITIES a magazine that supplies the things I want most and one that will be of the greatest help to me. My children especially like the illustrations of famous people.

—A. C.

Thank you for your nice letter, we will continue to spend every effort to keep the material in JUNIOR ARTS AND ACTIVITIES of the type most helpful to teachers.

—Editor.

DO NOT MISS THE BIG SEPTEMBER ISSUE

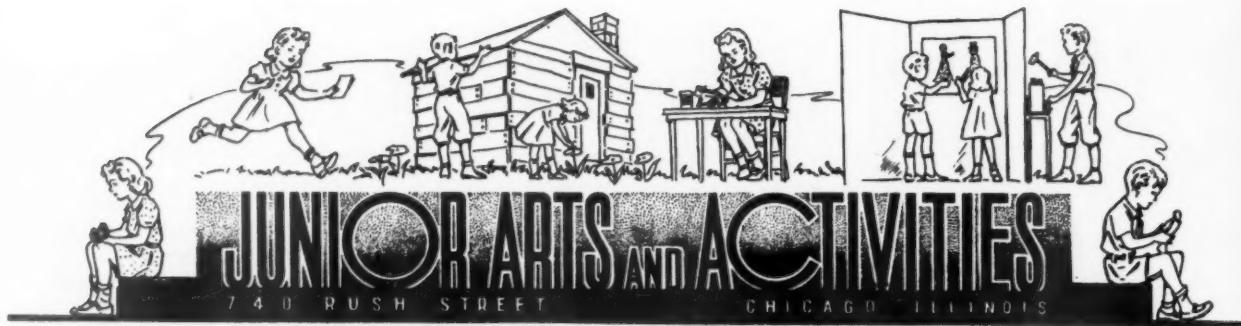
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JUNIOR ARTS AND ACTIVITIES

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CHICAGO ILLINOIS

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

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VOLUME 7

NUMBER 5

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JUNIOR ARTS AND ACTIVITIES

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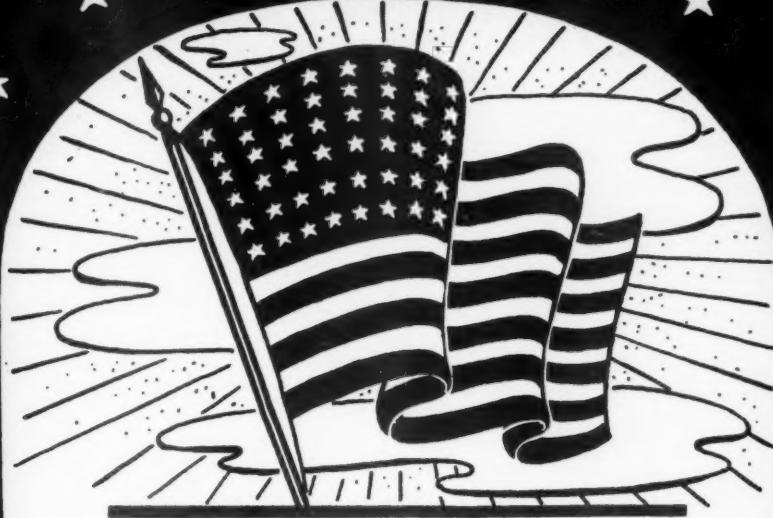
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Let us consider it one of our solemn duties to be sure the children are fully acquainted with all the phases of safety. See page 16.

Prepare the children for a "full" vacation. There are many projects in this issue that will be very helpful. See page 19—all about Fish. Summer Sketches, see page 24. The Circus on page 12.

DO NOT MISS THE BIG SEPTEMBER NUMBER.



THE STAR-SPANGLED BANNER

O . . . say! can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
O . . . say, does that Star-spangled Banner yet wave
O'er the land of the free and the home of the brave!

On the shore, dimly seen thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines on the stream:
'Tis the Star-spangled Banner, O long may it wave
O'er the land of the free and the home of the brave!

O . . . thus be it ever when free-men shall stand
Between their loved homes and the war's desolation!
Blest with victory and peace, may the heav'n rescued land
Praise the Pow'r that hath made and preserved us a nation!
Then . . . conquer we must, when our cause it is just,
And this be our motto: "In God is our trust!"
And the Star-spangled Banner in triumph shall wave
O'er the land of the free and the home of the brave!

The American national anthem
written by
FRANCIS SCOTT KEY
during the War of 1812

"PLAY HOOKEY? NOT US!"



Watch for these two children, their names are Orchid and Bud. They will be the principals in many activities which will appear in JUNIOR ARTS AND ACTIVITIES next fall. They will unfold many interesting facts.

... We Have Too Much Fun in School."

"Our teacher gives us things to DO, that make lessons FUN and easy to remember. She gets so many ideas from JUNIOR ARTS AND ACTIVITIES, it has pages and pages of pictures and projects we can work out. If it were not for these activities we wouldn't like school half so much — and our teacher wouldn't either."

Activities mean adventure. Putting adventure into learning draws forth the best that is in every child. Every boy and girl craves action — this action properly controlled, through creative activities becomes learning. They learn by doing.

Creative activities open a door permitting a child to enter into a new realm where he is a part of his class — he counts. He is happy. School becomes vital to him. New life, new interest, and new ambition is awakened.

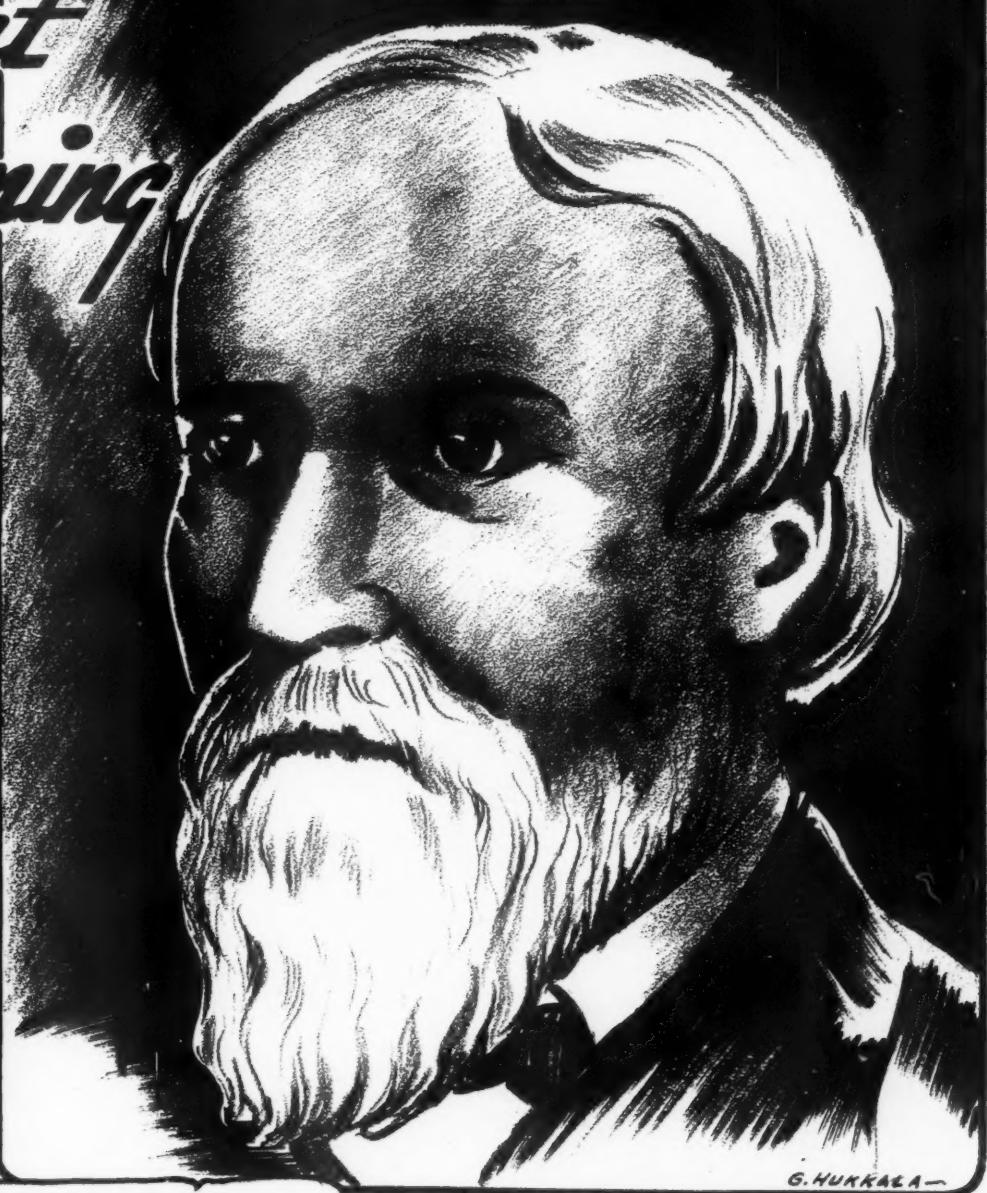
All the activities, projects and units which appear in JUNIOR ARTS AND ACTIVITIES are designed for the purpose of assisting you in creative teaching. All the activities can easily be adapted to nearly every type of local setting.

The wise creative teacher can take JUNIOR ARTS AND ACTIVITIES material and mold it to fit her classwork. Look at the material in this issue, the unit on Light — Fish — Safety — Tin Cans — and all the other projects. There is a wealth of material. Just picture in your mind the possibilities of using this material in creative teaching. Visualize the interest and enthusiasm the children will have in the study of tin, from the mines to the can manufacturer — to the packer — to their home — and then tin crafts.

No — the children don't play hookey anymore, it is too much fun learning.

—Editor

Robert Browning



G. HUKKALA -

ROBERT BROWNING

1812-1889

A trust in the goodness of things and a belief that happiness can be had by setting a goal a little beyond one's reach, formed the spirit that runs through Browning's poetry. He was beloved by all in his portrayal of beauty, happiness, and high ideals. Of vigorous health, with a highly cultivated mind and a powerful imagination, Browning was able to produce an enormous amount of poetry. This quantity of writing was not lacking in quality as he was recognized as England's important poet of his century. Universally read and of great appeal to children is his *Pied Piper of Hamelin*.

The story of the romantic marriage of Robert Browning and Elizabeth Barrett, herself a poet, has become widely known and beloved. In his poems are often found tributes to his wife who during her lifetime achieved a popularity almost as great as her husband's.





THE STORY OF LIGHT

by
ANN OBERHAUSER

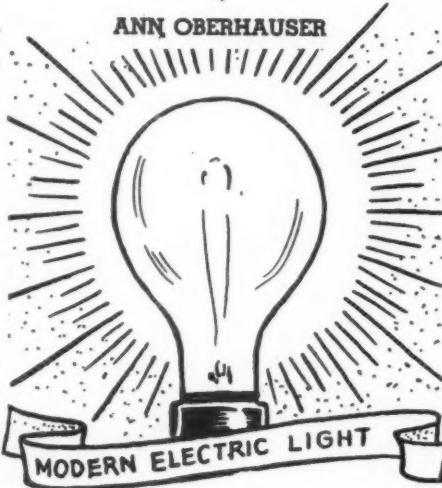


Man seems always to have been afraid of that which is unknown to him—lightning, for example. White streaks appearing in the dark sky during a rain storm frightened the primitive family. They ran back to their caves and sat in the darkness or slept huddled together waiting for day to bring back the familiar sights. They saw how the white flash in the sky would sometimes strike a tree and send it crashing to the ground; and, if it were an old tree, dry and rotten, more likely than not it would burn fiercely. The cave man ran away from this strange sight. Lightning, as you may know, is the earliest electric light.

It is probable that the cave dwellers discovered that fire could be used to light and heat their dwellings before they began to use it to cook food. In his hunting expeditions some ancient man may have come upon a fallen tree burning. At first he was frightened; but then, cautiously taking his stick and poking at some ashes, he discovered a glowing tip on his stick. It glowed long and steadily. He rushed home to show this wonder. He was no longer afraid of the fire and he knew, as soon as he saw how the dark cave was brightened by the glowing stick, that he had found something very useful.

After many trials, the cave people learned how to build fires at the same time their fear grew less and less. The wild animals of the forest ran away from the fires because they, unlike man, cannot conquer their fear. So, besides finding a means of light and heat, the primitive men found a means of protecting themselves from their animal enemies.

From the burning stick, people developed the first kind of lighting—the torch. They soon discovered that some sticks burned much better than others. Perhaps a piece of wood fell into some animal grease and thereafter gave a greater and steadier flame. They soaked their branches in the fat after that experience. They also learned to bundle a number of branches together to form one torch.



Torches were used at the doors of the caves to frighten the animals and were brought inside where men and women began to do work after darkness had fallen. With the development of the torches, holders were made. These, at first, consisted merely of stones piled around the branches to hold them upright; and, later, of stones into which holes had been drilled. Into these holes, primitive men placed their torches.

In ancient Egypt and Greece, torches borne on long poles or cones were carried by messengers through the streets, in processions, in the temples. Torches in Rome were made of oil-soaked sticks. They were huge things used for outdoor lighting.

Meanwhile, from the torch, the next step in the development of lighting was occurring. It may have been that some melted fat, running down the torch, filled a hollow place in its holder of stone or clay. The torch burned away but some twisted fibers that held the torch together were left. The fibers in the oil burned brighter than the torch itself. The men of the cave saw that—and the lamp came into being. An ancient lamp has been discovered in a city which was destroyed about six thousand years before Christ. So, you can see how long people have been using lamps.

The first lamps were made of stone or baked clay. They were very crude;

merely hollow places into which animal fat and a fibrous substance to be used as a wick were placed. Even now, Eskimo igloos are lighted by lamps almost as primitive as the ones just described.

As the uses of metal were discovered, lamps were made more elaborate. The Greeks, always trying to make even the most ordinary things beautiful, decorated lamps with carvings and bas-reliefs. They and the Romans, who copied them, made lamps which had handles for carrying them from place to place. They also hung lamps from ceilings, thus enabling more people to see.

Animal fat gave place, in Roman times, to the use of olive oil as fuel for lamps. You can imagine how feeble the lamps must have been when such inadequate fuels were burned in them!

Civilization progressed and so did the outward appearance of the lamp. The Italians of the Renaissance beautified the containers of the lamp and placed it in such important places as doors, arches, courtyards. Lanterns such as are shown on page 8 of this issue of JUNIOR ARTS AND ACTIVITIES were also developed by the Italians. These lanterns were not oil burning, but merely a handful of burning coals placed in a basket-like container. The container, however, was highly ornamented and very artistic.

Candles are a still later development in the progress of lighting. They had their origins in the fact that fibers were used to bind sticks together for torches. These fibers were smeared with animal fat or vegetable oils. After seeing how the fibers burned slowly, men began to cover them with strips of fat. Then people learned how to twist the fibers into a wick and dip the wick into jars of fat or tallow.

With the discovery of the candle came the need for something into which to put them. A form of candle stick was perfected. It is only in comparatively modern times, beginning with the pre-Renaissance period, that the candelabrum or chandelier has been in use. The

candelabrum has places for many candles and can be moved—an enlarged candle stick, so to speak. The chandelier is suspended from the ceiling; it also holds a number of candles. Just as the Greeks and Romans, the people of the Renaissance made lanterns, chandeliers, candelabra, and candle sticks increasingly lovely. There are many examples of elaborate filigreed candelabra, and the chandeliers were enhanced with crystal and gold.

It is wonderful to know that it takes 120 candles to produce the light of a single 100 watt electric lamp. Many thousands of candles were needed, as you can now see, to make the court balls of such monarchs as Louis XIV brilliantly lighted affairs.

When the New World was settled, the colonists brought with them the molds for making candles and the lamps commonly used in their mother countries. They discovered here, however, that the bayberry, a small silvery berry growing in New England, when boiled produced a kind of vegetable fat which could be used in candle making. The bayberry candles were hand dipped and gave a faint, pleasant perfume while burning.

Lanterns were most important in the colonial times. The town crier went about the dark streets bell in one hand and lantern in the other telling the news. The type of lantern such as Paul Revere carried when he sounded his famous alarm was typical of the colonial lanterns. It differed from earlier lanterns in that it had a place for a candle or small oil vessel instead of coals.

The Puritans made the first real improvement in the lamp. The improved lamp was called a "Betty Lamp," from the German word "besser" which means "better."

The Betty Lamp was a smoky affair and so it was usually hung near the open fireplace. The draft from the fire carried the smoke and odor up the chimney.

For two centuries the people of America burned fish oil, lard oil, or any other animal fat they had in the Betty Lamp. Since there were a great many whales in the ocean near Nantucket Island, Cape Cod and the coast of Massachusetts, whale oil as a fuel for lamps soon came into use. Benjamin Franklin discovered that, by inserting two wicks in a bottle-type lamp and having them separated a slight distance, a very much greater and better light could be obtained. So, with the improved oil lamp

and the nearness of a supply of whale oil, people came to use the whale oil lamps generally. This gave rise to the great whaling industry which reached its height in the years from 1830 to 1850.

The greatest improvement in lamps was the invention, in 1787, of the Argand Lamp. This lamp had a glass chimney which made the flame glow more steadily and eliminated smoke around the lamp. It was the first really big improvement in lighting since lamps first came to be used thousands of years before.

Although it had been known for many centuries that there was some liquid in the earth which would burn, people were afraid of it and thought it useless. Finally men became interested in finding out just what composed "Devil's Tar." In Pennsylvania, when people drilled for salt brine, like as not they would get this black stuff; what it was they were now determined to learn. Samuel Kier distilled some of the black oil and discovered that it would burn with a bright light. He advertised it as "Kier's Rock Oil."

At this time the people of America were greatly in need of a cheap substance which could be employed to light their lamps and lanterns. The whaling industry was declining and lighting oils were becoming expensive. They finally decided to drill a well expressly for oil; when this was a success and the supply seemed very great, a cheap substance seemed to have been found.

Kerosene and coal oil lamps are still used to light homes where there is no supply of electricity available.

All the forms of lighting which were used by the people of all ages were inadequate in that they were injurious to the eyes. Men and women squinted when trying to read by the flickering candle light, or fought off the glare produced by kerosene lamps placed too close to the reading matter.

It was thought that electricity might supply the answer. Not much was known about this marvel but scientists were making experiments. The first type of electric light to be perfected was the arc light. A current of electricity was passed from one piece of carbon to another placed a little distance from it. A bright light was thus produced. Arc lights were put up to illuminate the streets of many cities. They gave a very bright light, but one which flickered and glared. Arc lights still have their uses

in many beacons and searchlights but they never were practical for lighting homes.

Some type of electric light must still be found which would be practical and which would give a proper light. Thomas Edison attempted to solve this problem. Working in a crude laboratory, he made many experiments. Night and day he labored trying one conductor after another. Then, one day, he felt that he had won his battle with the problem. He was ready to try the new electric lamp. His assistants stood watching him. Edison turned on the electric current. The lamp glowed with a steady, white, bright light. It burned nearly two entire days.

In 1879 Edison invented the incandescent lamp. He made a glass lamp, pumped all the air out of it, inserted a conductor made of thread burned until it was pure carbon; and passed an electric current through it.

At first, people converted their old lamps into use for the new electric lights. These, giving as they did a brilliant light, were difficult to use in such a manner as not to hurt the eyes. It is just as bad to have too much light for reading as it is not to have enough. The men who made electric lights soon learned this and gave their attention to perfecting lights which would throw a soft, clear light. Indirect lighting is the result and now homes and schools and many factories have indirect lighting. Seated in any part of the room, one can read or sew or write with the perfect assurance that his eyes are not being strained.

The Westinghouse Lamp Company has published a pamphlet called "Light Through the Ages." It contains many illustrations and is suitable for classroom use. Another pamphlet, written more simply, is "Light" by Della Van Amburgh. It is published by the American Education Press Inc., Columbus, Ohio. It is No. 408 in their Unit Study Series.

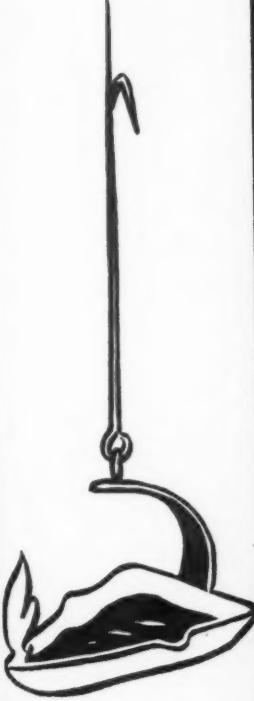
ACTIVITIES:

Make a notebook on the History of Light. Illustrate it with different types of lights from the torch to the electric lamp. Write a paragraph on each illustration.

Make posters to decorate the classroom. A suggested poster is given on page 9. Many ideas can be developed into suitable posters.

From the dramatic incidents in the story of light, material for friezes and dioramas can be obtained.





PURITAN



ANCIENT EGYPTIAN

Divide your class into groups and have each group make one or two posters of a series. Each poster should illustrate the important use and type of light of the different periods.

These posters may be placed on the walls around the room or made into a frieze.



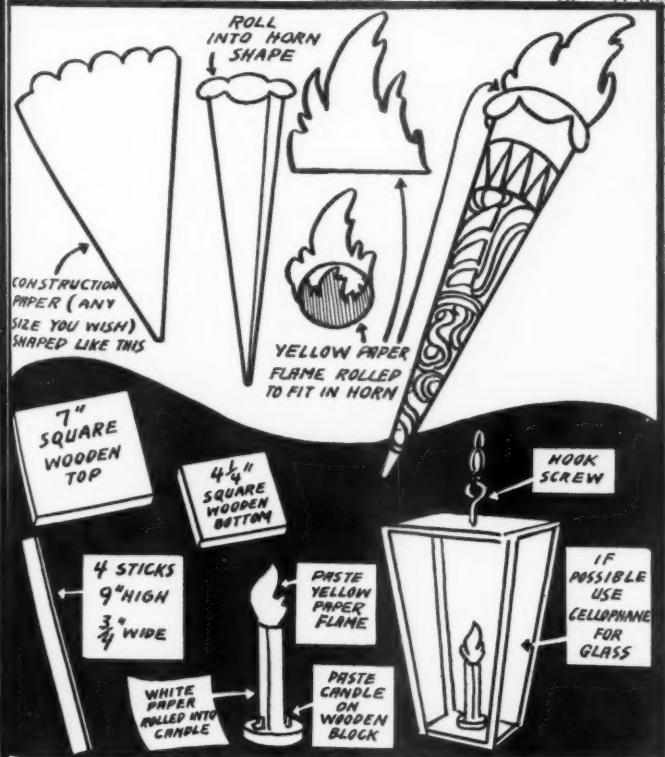
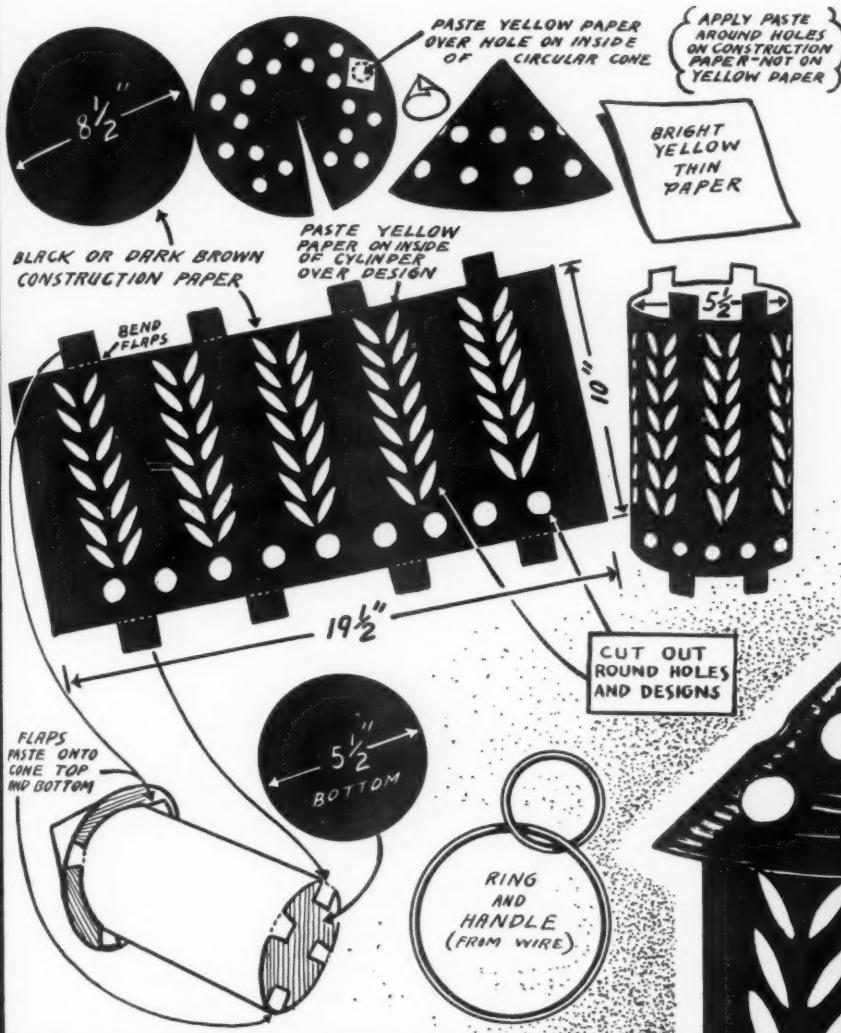
COLONIAL



An excellent way to make the story of light more dramatic would be to make individual dioramas. Each diorama should depict a phase in the story of light.

The figures may be cut from light weight cardboard and glued to a small block of wood which will enable them to stand.





Dramatize the study of light and watch the child interest grow. Have the children make the actual lamps referred to in this unit.

The Paul Revere lantern makes a very attractive project. The construction details are shown. Suggestions for two other lights are explained below.

Have the children memorize the poem, "The Midnight Ride of Paul Revere." Short dramatizations, by the children, involving the use of each type lamp will be very effective.

THE CIRCUS IS COMING

Jill and Bobbie had never seen a circus. They had looked at pictures showing big elephants strung together, trunk to tail; pictures of men and girls swinging through the air above the circus rings; frightening pictures of wild animals doing clever tricks at the command of their trainers—but not once in all their lives had Jill or Bobbie entered the "Big Top" to see its wonders.

When spring came Uncle Jim put his foot down. "This year you two are going to the circus and I shall take you myself."

"Oh, please, Uncle Jim, tell us when," exclaimed Jill. "Can't we go next Saturday?"

"You'll see the very next circus that comes to town," replied her uncle, "but I think you've read the posters wrong. There's no circus here until two weeks from Saturday, and that's just fine. Before either of you set foot inside the main tent you must know something about 'the greatest show on earth,' about its traditions, its people, and about the way the circus has grown."

"You are going to learn *all* about circuses, then, when you finally see the show, you will have twice the fun—enjoying the acts and knowing what goes on behind the scenes," was Uncle Jim's final word.

So it was that after dinner that very night Bobbie and Jill began their study of the circus.

"The very word 'circus' comes from the Latin word for 'circle.' Do you have any idea why the word came to be used?" Uncle Jim asked.

"I'll bet it was because the circus takes place in a ring," Bobbie said quickly.

"Well," replied his uncle, "you're right in part. The Romans sat around in a kind of circular rink or arena and there they watched wild animals, chariot races (something like our horse races), combats between gladiators (these can be compared to our prize fights, except that the gladiators fought with swords), and even athletic contests.

"These Roman circuses did not travel from town to town as modern ones do. Each city—if it was large enough—had its own circus.

"In more modern times, acrobats, jugglers, clowns, and wild animals

traveled from place to place giving entertainment. About the time that the American colonists were fighting to win freedom from England, an Englishman named Philip Astley was entertaining with very daring tricks of horseback riding. He was one of the pioneers of the modern circus. The acrobats (aerialists they are now called), clowns, wild animals, and riding exhibitions form the main acts of the circus which you will see in two weeks."

"But, uncle, where did circuses get the clowns?" Jill wanted to know.

"That's a good question, Jill, but I'm thinking the two of you had better be off to bed now or your mother will be angry with me for keeping you up so late. We'll talk about clowns tomorrow."

The next few days saw Jill and Bobbie waiting eagerly for dinner and homework to be finished so that they could listen to Uncle Jim explain more about the circus.

"You've asked me about the clowns, Jill," Uncle Jim began again. "As nearly as anyone can tell, there has always been funny men to entertain people at banquets and public gatherings. Long ago they were called the court fools. The men, dwarfs or midgets they sometimes were, wore caps and shoes with bells attached and long suits of very bright colors. When you see the clowns they will be dressed very much like the old 'fools' who went from place to place making their hearers laugh. Some clowns of the modern circus have become very famous like Joseph Grimaldi who is known all over the world because he made people forget their troubles. After him, clowns are now nicknamed 'Joeys.' Now, keeping pace with the times, circuses have some blackface clowns."

At this point, Jill had still another question. "Uncle Jim, in all the posters and billboards, which the circus people have, they talk about bearded ladies, wild men, human skeletons, and—oh, lots of other things that you haven't told us. What about them?"

"So, you've been reading about the circus, have you? That's fine. And you want to know about the side shows, for that is what wild men and all the others you mentioned are called. All these things are more or less modern. A famous circus man had the idea that people liked to see 'freaks' and so collected them as added attractions to the main show. Now all circuses have their side shows consisting not only of 'freaks' but also of snake charmers and many other things not included in the

show under the 'Big Top.'

"Now you know what circuses are, but are you thinking of the people who make the circuses? Think of the men who train the animals which you will see, the riders of the beautiful horses, the acrobats, the cowboys, the people who cook and care for the performers. These people come from all over the world to travel with the circus and to entertain us when summer comes. Maybe the clowns were born in Italy or England; the acrobats might come from Germany; cowboys from Wyoming and Texas; savages from Africa; Chinese and Japanese girls; all the world seems to have contributed something to the success of the circus.

"You won't have the chance to see the circus parade through town. They don't do that much these days, but when I was a boy everyone turned out to line the streets when the parade was due. All the performers marched, rode on horses, or sat in wagons drawn by tiny ponies. Clowns turned handsprings in the streets; lions, tigers, bears, and all the other animals had special cages and were part of the parade. Last of all there was a calliope, a steam calliope, and the music it played made every boy and girl in town want to join the circus. Now automobiles clutter the streets so that circus parades are becoming things of the past. All I've got to say is that it's a pity. You youngsters are missing a thrill."

Uncle Jim was so interested in his tale that he forgot to watch the clock. Mother had to come and shoo Bobbie and Jill off to bed.

"You may hear more another evening," was her final promise.

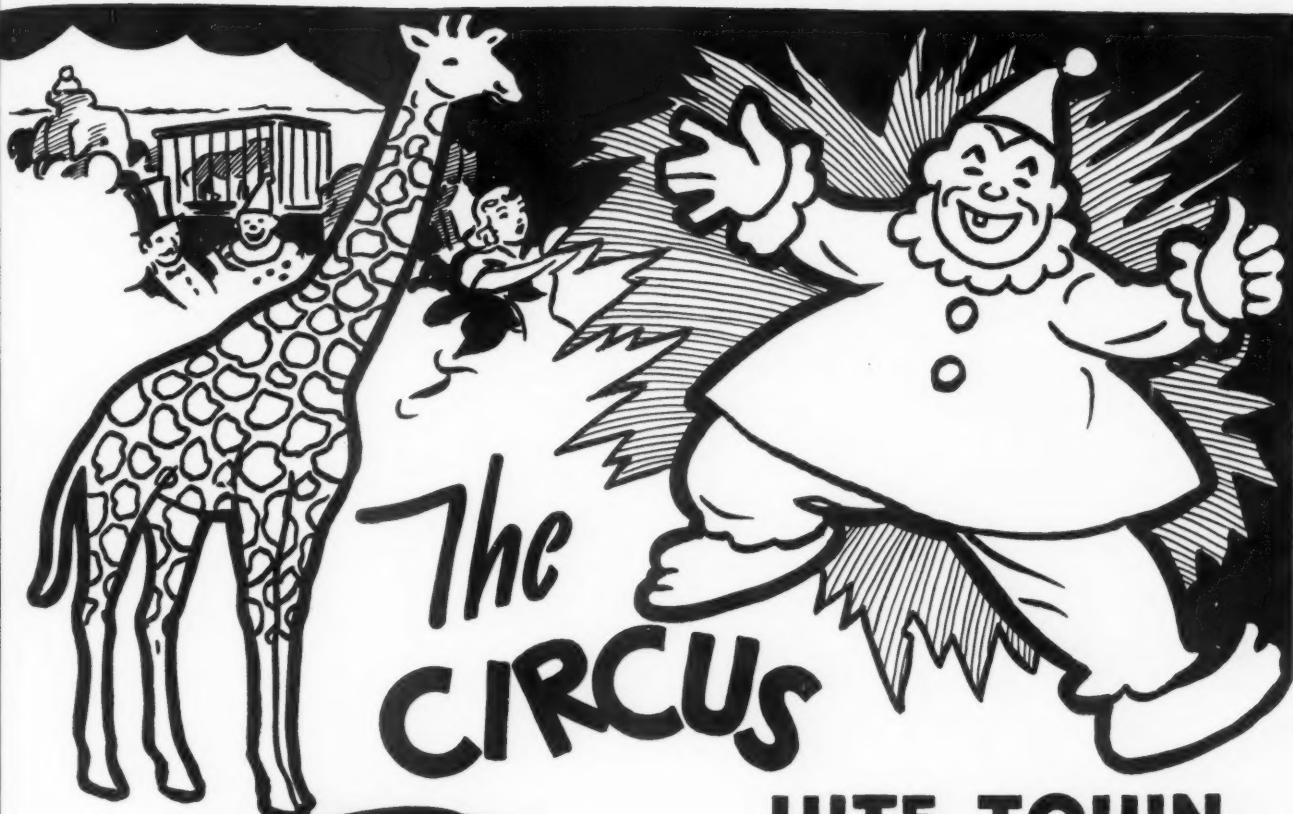
The day grew nearer when the circus was coming to town. Jill and her brother were so excited that when at last they started for the circus grounds they made their uncle almost run to keep up with them.

"Before we go in to see the show," said Uncle Jim, "I want you to see the grounds."

So, he took them to see the cook's tent, the quarters for the animals; he showed Jill and Bobbie the outside of the main tent—where he himself had once crawled under the canvas to see the show without paying admission.

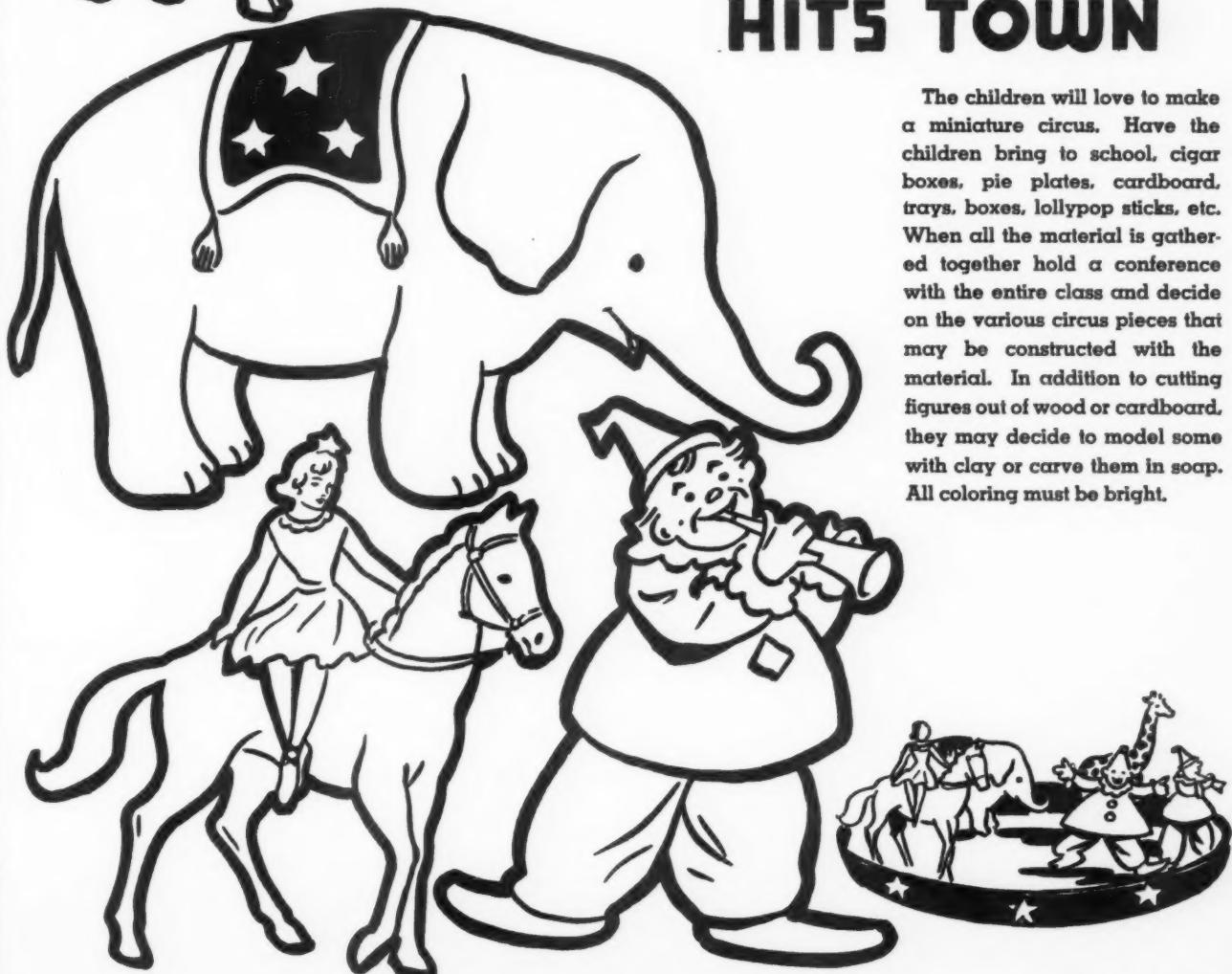
"Now," Uncle Jim's face beamed, "I guess we're ready to see the big show."

He took Jill and Bobbie to their seats in the grandstand. The Ringmaster, looking very impressive in his white breeches, red coat and tall black hat, cracked his whip and—the show began.



The CIRCUS

HITS TOWN



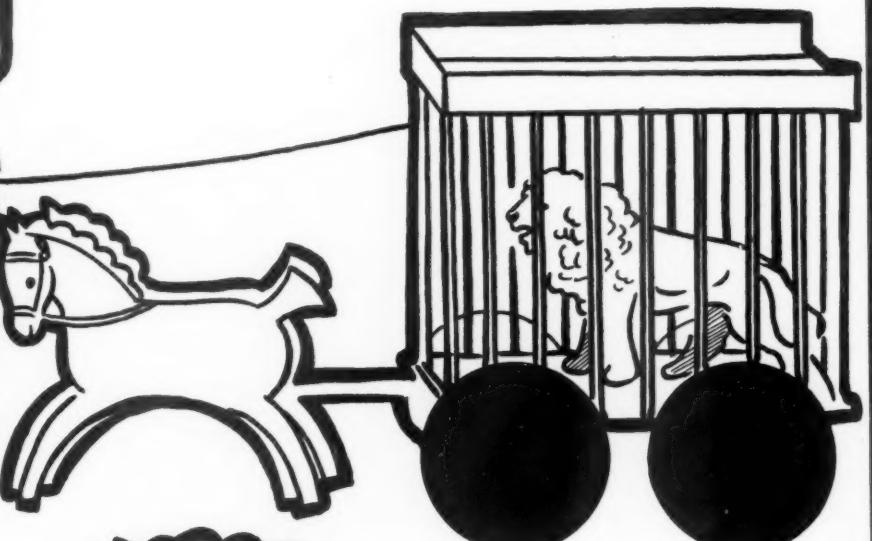
The children will love to make a miniature circus. Have the children bring to school, cigar boxes, pie plates, cardboard, trays, boxes, lollipop sticks, etc. When all the material is gathered together hold a conference with the entire class and decide on the various circus pieces that may be constructed with the material. In addition to cutting figures out of wood or cardboard, they may decide to model some with clay or carve them in soap. All coloring must be bright.



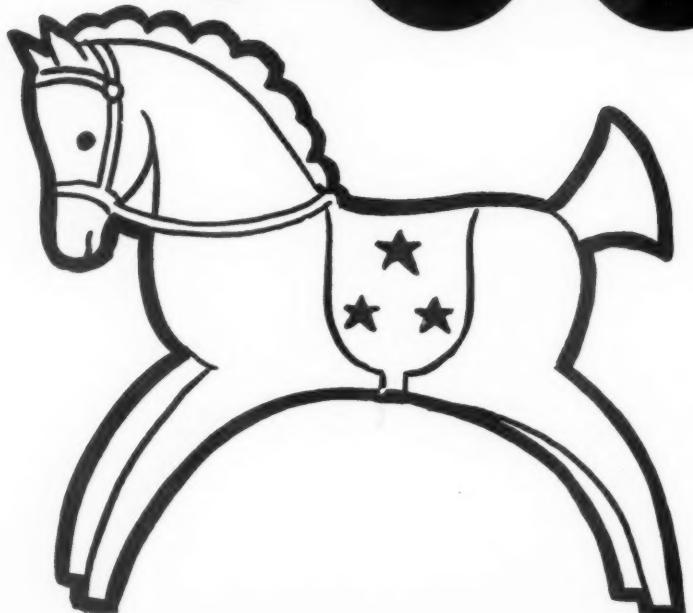
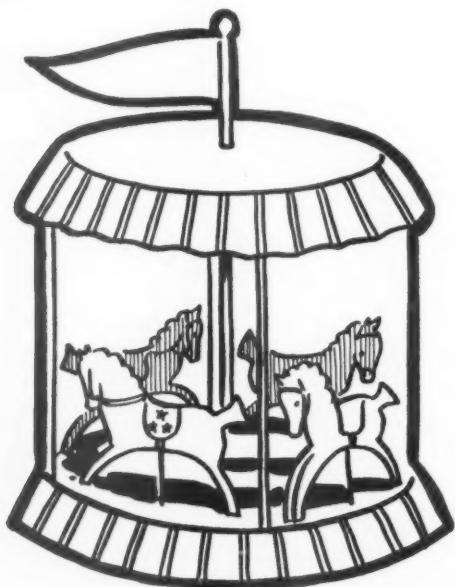
FIGURE

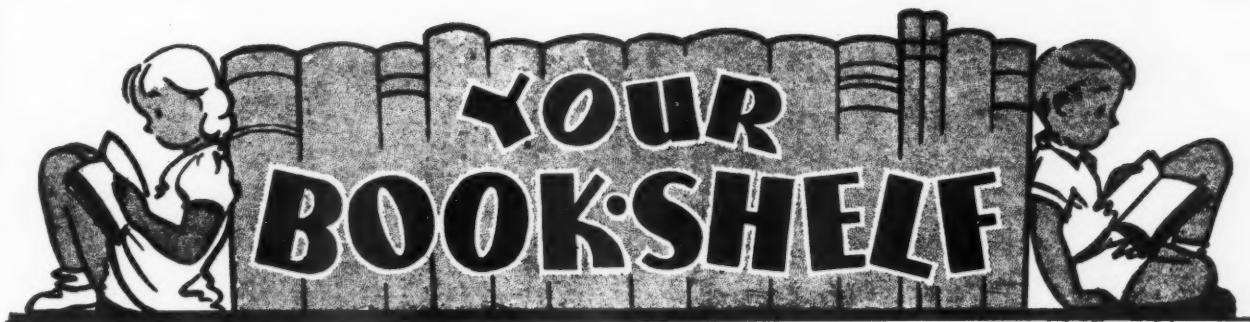
BALANCE

WOOD
OR
METAL



Have one group of children make all the pieces that would be stationary at the circus grounds, such as the merry-go-round, ferris wheel, 3 rings for the big tent, etc. Another group may construct all the pieces that go to make up the circus parade, the wagons, cages with animals, clowns and steam calliope. These two pages illustrate several pieces that will make an attractive circus.





C. M. Bartrug has adapted a number of Mother Goose rhymes along patterns of safety and caution in his book, "Mother Goose Safety Rhymes." This book is especially designed and written for the very young child. Those in the primary grades may find it interesting. Each verse is modified to fit in a safety theme and the accompanying illustration by Marjorie Peters bears out the main idea.

That the book is especially for beginners is attested by the large type and the simplicity of the drawings. Mr. Bartrug, the author, has also written "Speeding, A Safety Game" and "Blacky, Story of a Little Kitten."

Below each verse and drawing is a safety rule which has been pictured above. These are easily remembered. (*Albert Whitman and Co.* — 32 pp. — \$.75)

Another book written for the very young is "Seven Diving Ducks" by Margaret Friskey (pictures by Lucia Patton). This is an extremely simple story with a lesson which will make it more valuable. How little ducklings learn to swim and dive and what happens to a backward duckling are well told and charmingly pictured.

In fact, the illustrations are the most interesting part of the book and these, plus the fine, readable, large type, make the book one which the youngsters will want to read.

(*David McKay Co.* — 34 pages — \$1.00)

Once in a while the author of a famous book writes for children. If he can capture the hearts of young people in the same manner as he won adults, his success is assured.

Howard Spring, author of "My Son, My Son!", which is even now being adapted for motion picture presentation, has written a story for boys and girls. It is called "Tumbledown Dick — All People and No Plot." The illustrations are by Steven Spurrier.

The locale of "Tumbledown Dick" is Manchester, England, where Mr.

Spring's own boyhood was spent. He is familiar with all the places and types of people and uses this knowledge in his book.

The adventures which Dick has and the people he meets form a fascinating and absorbing tale. If it has not much plot, one is so absorbed in the people and the action of the story, that it is not missed. The characters can be compared to those in Dickens, so light-hearted and real are they. Every boy will want to read "Tumbledown Dick" by Howard Spring.

(*The Viking Press* — \$2.00)

The Association of American Railroads has just released its 1940 edition of "Railway Literature for Young People." This bibliography contains 31 pages of titles of books about railroads and travel. The books are for young people listed in divisions for primary, intermediate, high school grades; there are sections on model railroading and railway and travel periodicals and even railroad statistics. There are novels about railroads as well as books on the technical aspects of this form of transportation. More than 200 books covering every related subject have been listed in this handy compendium, which is distributed free. It may be requested from the Association of American Railroads, Transportation Building, Washington, D.C.

A book which will appeal to every girl and, perhaps, to some boys is "The Littlest House" by Elizabeth Coatsworth. It is the story of the adventures three children have when a kind neighbor allows them to use a small cottage — the littlest house — for a playhouse. The children furnish this house (it is over one hundred years old), keeping the atmosphere of the sea and the pioneers who once occupied it in mind.

The children, Jean, Lydia, and little Mark, earn money for furnishing their house and the experiences and adventures which they have make delightful reading.

It is illustrated by Marguerite Davis

whose charming drawings of the liveliest episodes in this little adventure are reproduced in clear blue.

(*The Macmillan Co.* — \$1.50)

"The Park That Spring Forgot" is a touching and beautiful story by Winifred Welles about one of those tiny squares that pop in the most unexpected places in New York. It tells of how Officer Dennis on his beat discovers why spring has not come to Willet's Triangle. The way in which this story revolves is pure fantasy, but fantasy beautifully written.

Its author, Winifred Welles, one of America's lyric poets, wrote this book in the last year of her life and in it she portrays her homesickness for just such a little park and its inhabitants.

This volume will, I think, appeal to young and older children and its illustrations by Marion Downer will add to that attraction.

(Published by E. P. Dutton & Co.)

"Pedro" by Marjorie Flack and Karl Larsson is the tale of Fiesta days in Taxco, Mexico. Pedro's experiences as the houseboy for an American lady are told in a lively manner. The co-author, Karl Larsson, who also illustrated the book, spent several years in Mexico. He has beautiful double page illustrations in color. Almost every page contains one of his line drawings.

(*The Macmillan Co.* — \$2.00)

A new book by Joseph Henry Jackson and Scott Newhall entitled "Extra! Extra!" contains the record of a newspaper story. It is written in terse, vivid, journalistic style. Not a novel, it yet moves along at as swift a pace as the most well designed story. Many of the photographs were taken at the plant of the San Francisco *Chronicle*.

Mr. Newhall is a prominent photographer and Mr. Jackson the author of many well-known books. Together they give the story of every step in the process of publishing a story in a modern newspaper.

(*The Macmillan Co.* — \$1.50)

SAFETY

With vacation so near at hand, a great problem presents itself—that of SAFETY. Safety in the home, street and everywhere. How can we present a lesson in safety that will carry over, especially throughout the summer months, when our children will be on the streets with so much time on their hands, so to speak.

The art of learning is in *doing*. Let's DO a unit on safety that will impress itself upon the minds of the children.

OBJECTIVES:

1. To help make the child safety-conscious and teach him the importance of practicing safety.
2. To help make him realize and understand that safety rules were and are being made to protect all of us from misery.
3. That good citizenship is based on good law and order.
4. That safety is the foundation for happy and sane living.
5. That the practice of safety spells:
S—satisfaction
A—accidents greatly reduced
F—family happiness
E—energy directed to creative accomplishments
T—teaching others as well as ourselves to practice safety always
Y—years of healthy living
increased

THE INTEGRATION WITH THE CURRICULUM IS SUGGESTED AS FOLLOWS:

ARITHMETIC

Regardless of the grade or age of the children, arithmetic can be applied in the study of safety. Techniques and fundamentals of arithmetic applied to real life problems makes the understanding of arithmetic clearer and more vital. The above can be used from the simple sums to higher mathematics.

Problems of the following nature are suggested:

1. number of lives lost due to accidents
2. the cost of accidents to the family and community
3. making of charts, graphs, etc.

The children themselves love to make up concrete problems and work them.

ORAL ENGLISH

Following are a few suggestions for oral English:

1. oral discussions of safety in the home, in school, and on the street.
2. debates
3. plans for a trip to possibly a traffic court (depending on grade and

SAFETY

Cards made
An Activity Unit based on "Safety," which lends itself to any grade and school.

by
NETTA DRESSER
Detroit, Michigan

city), fire engine house, police station, etc.

4. plans to invite some authority from the police traffic division, fire department, etc., for a class interview. (purposeful letter writing).
5. oral discussions after a trip or interview has taken place.
6. oral discussions planning for an original playlet or radio skit from the data gathered by the class. (excellent exchange of ideas).
7. radio talks fashioned after some popular commentator of the air.
8. the reading of written compositions and reports to the class.

WRITTEN ENGLISH

Written reports or compositions based on subjects dealing with safety. Suggestions:

1. Accidents and how to avoid them
2. Driver's Safety
3. Passenger Safety
4. Pedestrian Safety
5. Safety in the home
6. Safety in Sports; swimming, hiking, bicycling, etc.
7. Rules and Regulations for Driving
8. My own experience in Safety
9. A radio talk I heard on Safety
10. Uses of Matches
11. Forest fires—How to prevent them
12. Helping Safety

Original poetry, which in turn brings about the appreciation of poetry.

READING

The teacher can build some very interesting well-worth reading lessons around library books, reference material, newspaper clippings, sets of books, etc. (again depending upon the grades). There are many books dealing with safety, and the reading in the class room can just as well be correlated with the unit and thus make the study more interesting and stimulating to the children, as well as building around the core of interest.

SPELLING

Besides using the lists of words set up in the course of study by the Board of Education, words can be used that

grow out of the need in this study, thus becoming purposeful and making the child realize that it is important for him to know how to spell these words in order to be able to use them in his oral and written English; in turn, spelling vocabulary is increased. The lists, again depending upon the grade. Many of the difficult words become easy for the child because he is so anxious to see them. Following are a few:

1. vacation	6. passenger
2. regulations	7. poisoning
3. pedestrian	8. matches
4. safety	9. traffic
5. experiences	10. interview

ART

1. posters illustrating many forms of safety
2. safety signs
3. murals tracing the changing of safety rules in keeping with the changing of our ways of living and transportation: horse and buggy days, first automobile days, etc. (history of transportation touched upon good incidental learning).
4. playground safety
5. dioramas depicting various phases of safety
6. class and individual scrap books

HANDWRITING

One of the most interesting results of an activity study is the improvement of the handwriting. A child becomes so interested in taking part in such a program, because he wishes to have his written contribution accepted for the class scrap book. He, therefore, tries to write his very best, due to the interest and stimulation the study has given him.

FREE PAMPHLETS

Following is a list of free literature dealing with safety in traffic:

"Calling All Cars"—Metropolitan Life Insurance Co., New York City

"Education for Safety" — Michigan Safety Council, Lansing, Michigan

"Detroit Traffic Ordinance" — Detroit Police Department, Detroit, Michigan

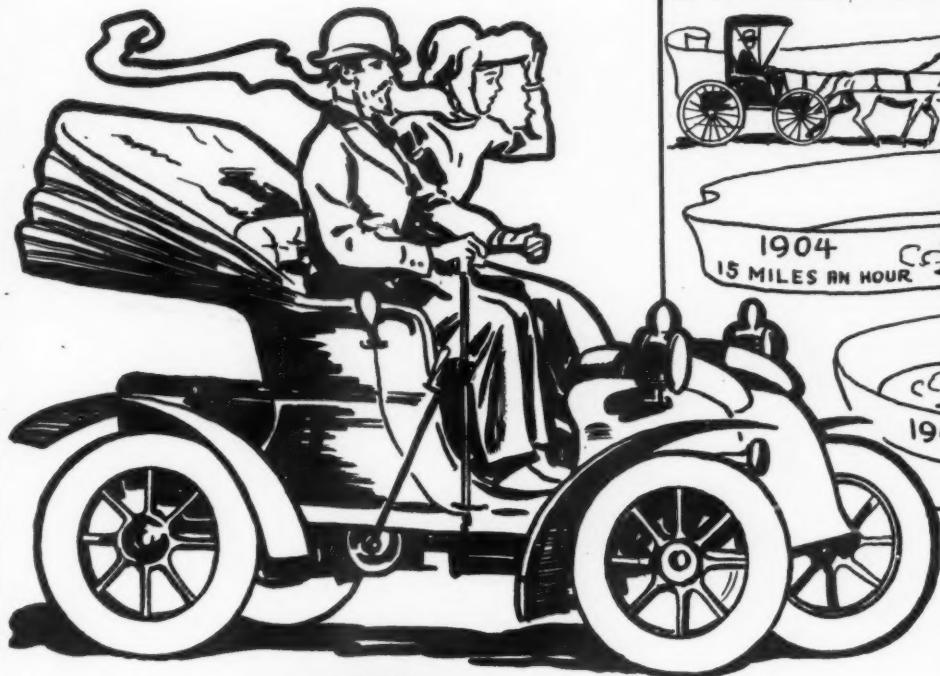
"Drive Safely"—International Harvester Co., 606 S. Michigan Avenue, Chicago, Illinois

"You Bet Your Life"—Travelers Insurance Company, Hartford, Connecticut

"In Your Car"—Detroit Police Department, Detroit, Michigan

All Automobile Insurance Companies have some sort of safety booklets to offer.

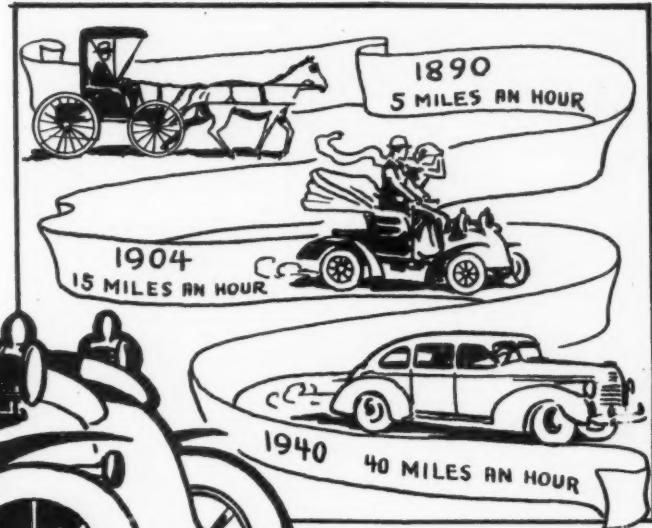
The above literature could be used for information in studying the traffic phase of safety.



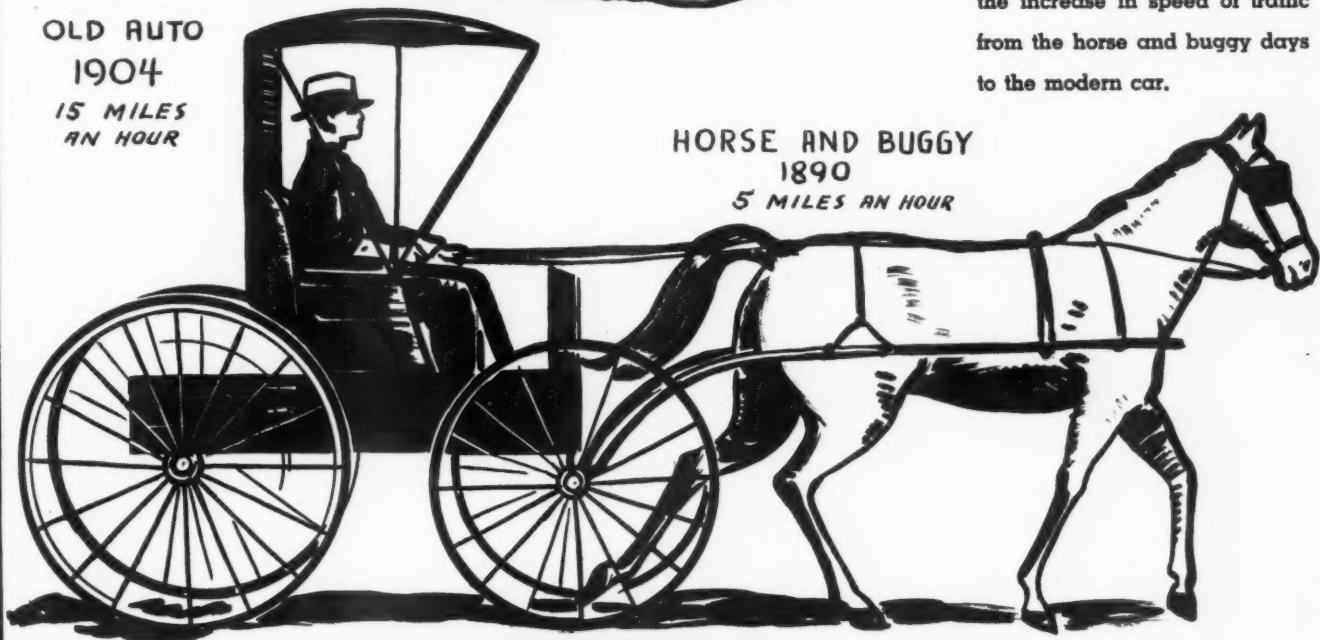
OLD AUTO

1904

**15 MILES
AN HOUR**



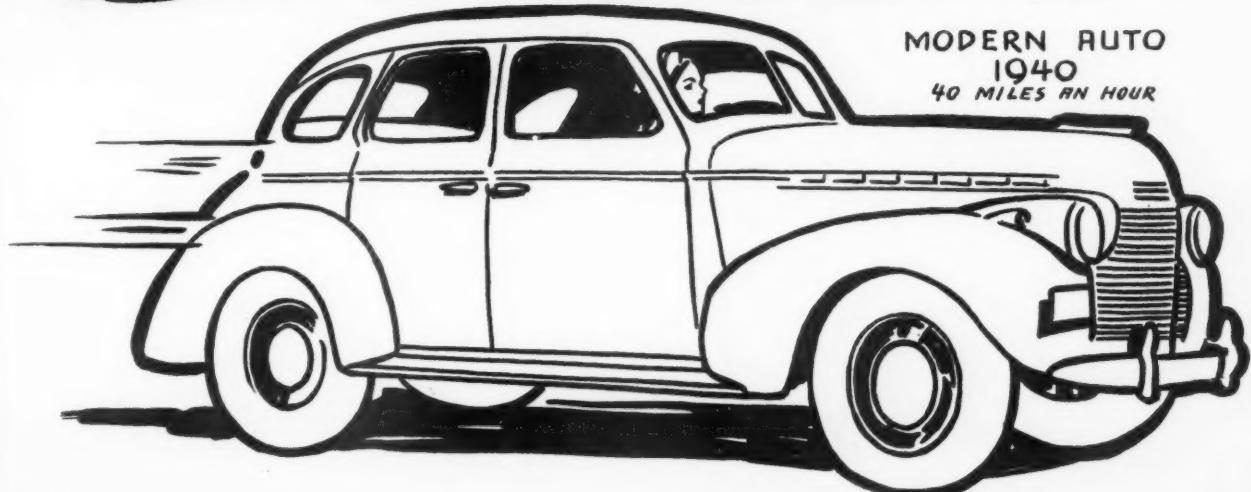
A frieze that will point out the increasing need of safety rules. Make a frieze or poster depicting the increase in speed of traffic from the horse and buggy days to the modern car.



HORSE AND BUGGY

1890

5 MILES AN HOUR



MODERN AUTO

1940

40 MILES AN HOUR



HITCH RIDES - STUNTS - STREET CROSSINGS - ALLEYS - FIRES - FIRE
CRACKERS - DEEP WATER - MATCHES - FIRE

Safety **FIRST**



Have the children make safety posters to place throughout the school building. They may be a series of small posters, each one referring to a different point or they may be large composite posters showing all the points to watch during vacation.

Have a class discussion on safety and make a list of "safeties" for each child.



FISH . . . from Babbling Brooks to Vast Oceans

by
CHARLES CLARK

Because of the many thousand miles of seacoast, the Great Lakes, and the multitude of rivers and small lakes in the United States; almost every type of fishing can be done. On the Grand Banks off Newfoundland, fishermen from New England catch cod and halibut. In the South around the Florida Keys, men dive for sponges. In California, sardine, and lately, shark fishing are important industries. The Columbia River in Oregon and Alaska are the scene of the great salmon fishing business.

A great many people fish, not because that is their business, but because they enjoy it. Fishing is one of the best liked sports in America. The sportsman can choose his area of activity depending upon the kind of fishing he likes best. He can don a pair of hip boots and fish for trout and bass in the mountain streams of the Appalachian or Rocky Mountains; he can fight for "muskies" as they call the muskellunge in the lakes of Wisconsin, Minnesota, and Michigan. Or, if he prefers, deep sea fishing offers its variety of alluring catch—barracuda, tarpon, marlin, and shark.

Fishing as an industry and as a sport is one of the major occupations in the United States. First, in order of time, fishing was an industry which developed in importance even before the colonists gained independence from England. Cod fishing was the main industry in the New England states and in Canada to the north. On the Gaspe peninsula in Quebec, the French Canadians preserve to this day the methods of drying cod which were used by their forebears three and a half centuries ago.

From the ports of Gloucester, Nantucket, Provincetown, Marblehead, and Boston, "whalers" put to sea (the industry reached its height around 1840) in search of the mighty whale. Whalebone and whale oil were very important commodities at that time. The business was hazardous and romantic. Of course, everyone is familiar with "Moby Dick," Herman Melville's famous tale about whale fishing.

Salmon fishing is one of the most important fishing pursuits. This great business is done primarily in Alaska and in the Columbia River region in Washington and Oregon.

There is a newer and even more adventurous activity in connection with the catching of fish. That is searching for rare, small fish which collectors have in their private aquaria.

In general fish have seven fins. There is one along its back called the dorsal fin; one at the end called the tail or caudal fin, the anal beneath the rear end of its body; a pair on the lower side, the ventrals; and a pair just back of the gill openings which are the pectoral fins. If it were not for their fins, fishes could not move. The tail fin causes the fish to move forward or backward and the dorsal gives the fish a kind of steering apparatus as also does the anal. The other fins can be compared to arms and legs of human beings.

The appearance of the fins varies on different fish, but all fish have seven.

Along the Atlantic coast one finds the cod, halibut, tuna, sea bass, marlin, swordfish, kingfish, shark, barracuda, and tarpon. Cod, halibut, and tuna are caught for commercial use (tuna is also a game fish). Cod are dried and salted. Tuna are canned; and halibut are shipped to markets where they have great value as food.

The big game fish caught in the ocean provide great sport. Men charter boats and, using meat sometimes for bait, prepare to catch fish (some of them weighing more than 100 pounds) with rod and line. There is a great fight before the sportsman finally lands his marlin, tarpon, barracuda, or sail fish. This last often presents a beautiful sight for spectators by sailing out of the water in a very graceful fashion.

Almost the same kind of fish are found on the Pacific coast as in the Gulf and Atlantic.

In the Middle West, and in small rivers throughout the country there are the channel catfish and bullheads. These are notable for the feelers or barbels. They have four pairs of barbels which they use in searching for food in the mud at the bottoms of streams. These fish are unusual, too, in that their skin is leathery and must be removed before they are cooked.

One of the most common prizes of fishermen is the trout. There are trout to be found in the ocean, both Atlantic and Pacific (the cutthroat trout), in

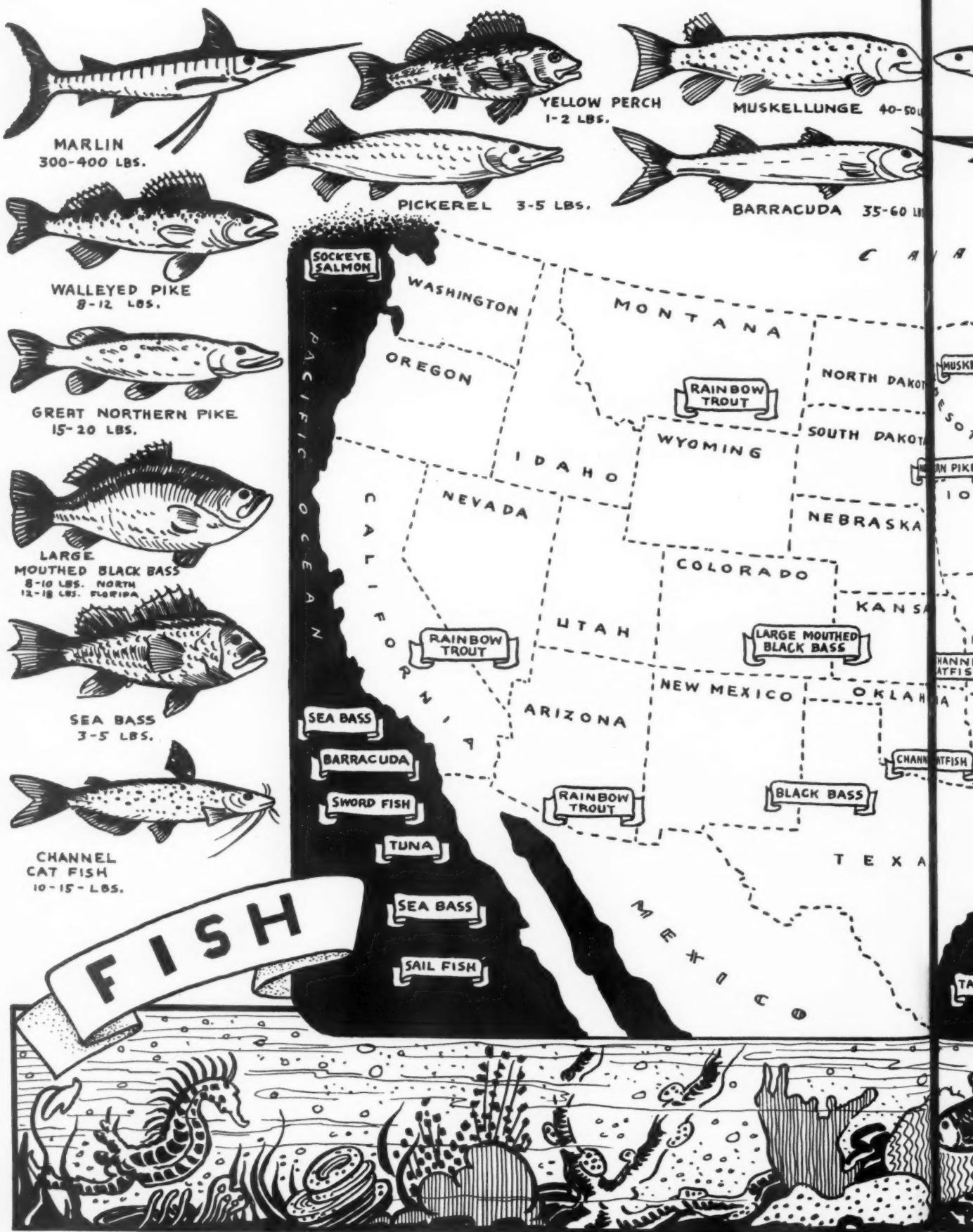
the Great Lakes; and in small streams throughout the country. There are brook, brown, rainbow, and steelhead trout. All are noted for being very cagey and difficult to catch; they seem to play games with the fishermen. The trout hides in shady pools on the pebbly bottoms of shallow streams. He likes to see without being seen and it takes skillful angling to catch one. Because of the numbers of fishermen who want to catch the trout, state conservation departments have strict rules, which must be obeyed, concerning taking these trout.

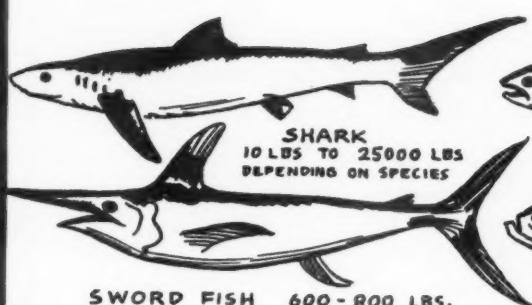
The sunfish, which lives in the eddies of clear brooks and ponds, has many interesting names. It is called pumpkinseed, tobacco box, bream, and pond-fish. It is a gaily colored fish almost round in shape and its dorsal fin is its most prominent feature. This is gracefully rounded in back and fluted at the front. The sunfish always is militant being a relative of the black bass. It is not large even when full grown, the average weight of one being from one-half to a pound. However, because it does put up a battle, fishermen find great sport in trying to catch the sunfish.

An unusual, if not very important fishing industry is that of smelt fishing. Smelts are small fish related to the trout. They are caught in the winter under the ice of small lakes in the central states. Fishermen build small shacks over the ice, cut a hole in it, and suspending an electric light in the water wait for the small smelts to bite on their line. In one night they may catch between one and two hundred smelts, but since the commercial value is small and there is not much sport involved in the procedure, it is doubtful if this enterprise will reach major proportions. However, in the Great Lakes region, fishing through the ice has a major commercial importance. All through the winter, fishermen drive their automobiles out onto the ice a mile or so from shore and there setting up shacks, fish for perch, pickerel, and other valuable food fish.

ACTIVITIES:

Large wall chart—follow the layout shown on the next two pages. Draw a large map, cut out small fish and paste on the sections where they are caught. The fish around the outside of the map may be drawn and colored or modeled from clay and fastened to chart. Make posters showing the construction of a fish, or make drawings for a scrap book. Write stories about fishing trips or "The Fish I Caught."





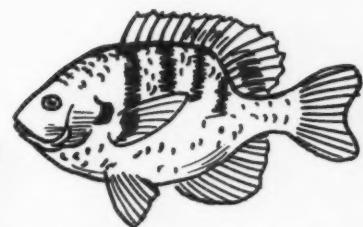
SWORD FISH 600-800 LBS.



SOCKEYE SALMON 6-8 LBS



TARPON 150 - 200 LBS.



SUN FISH $\frac{1}{2}$ - 1 LB.

418 P R

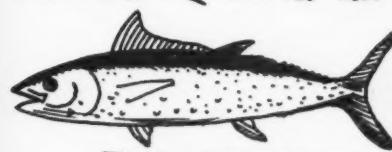


LAND LOCKED SA 8 - 10

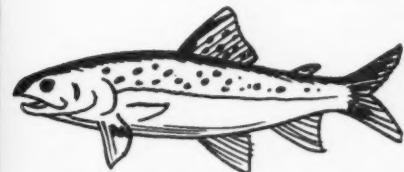
CHART



SAIL FISH 100-125 LBS.



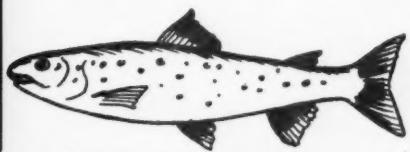
TUNA 800-1,200 LBS.



LAKE TROUT 25-40 LBS.



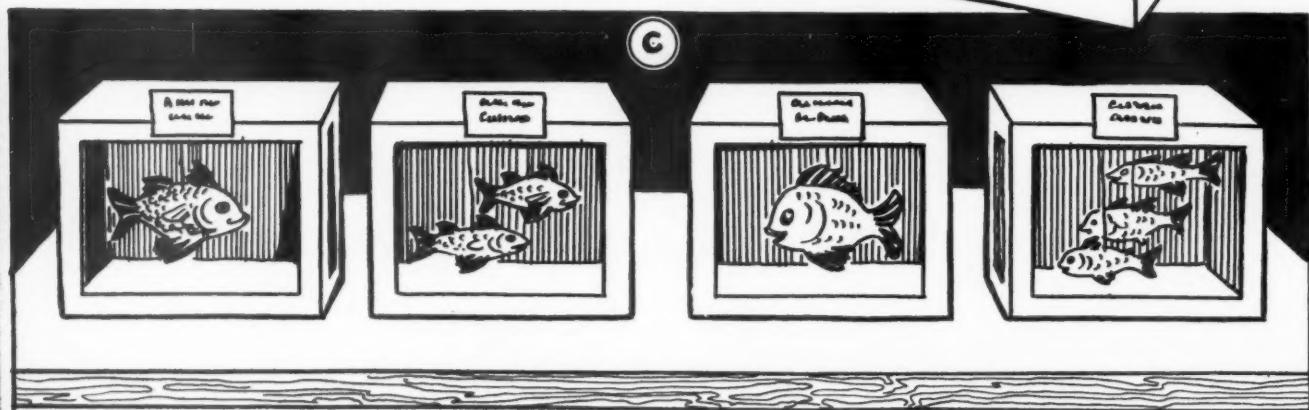
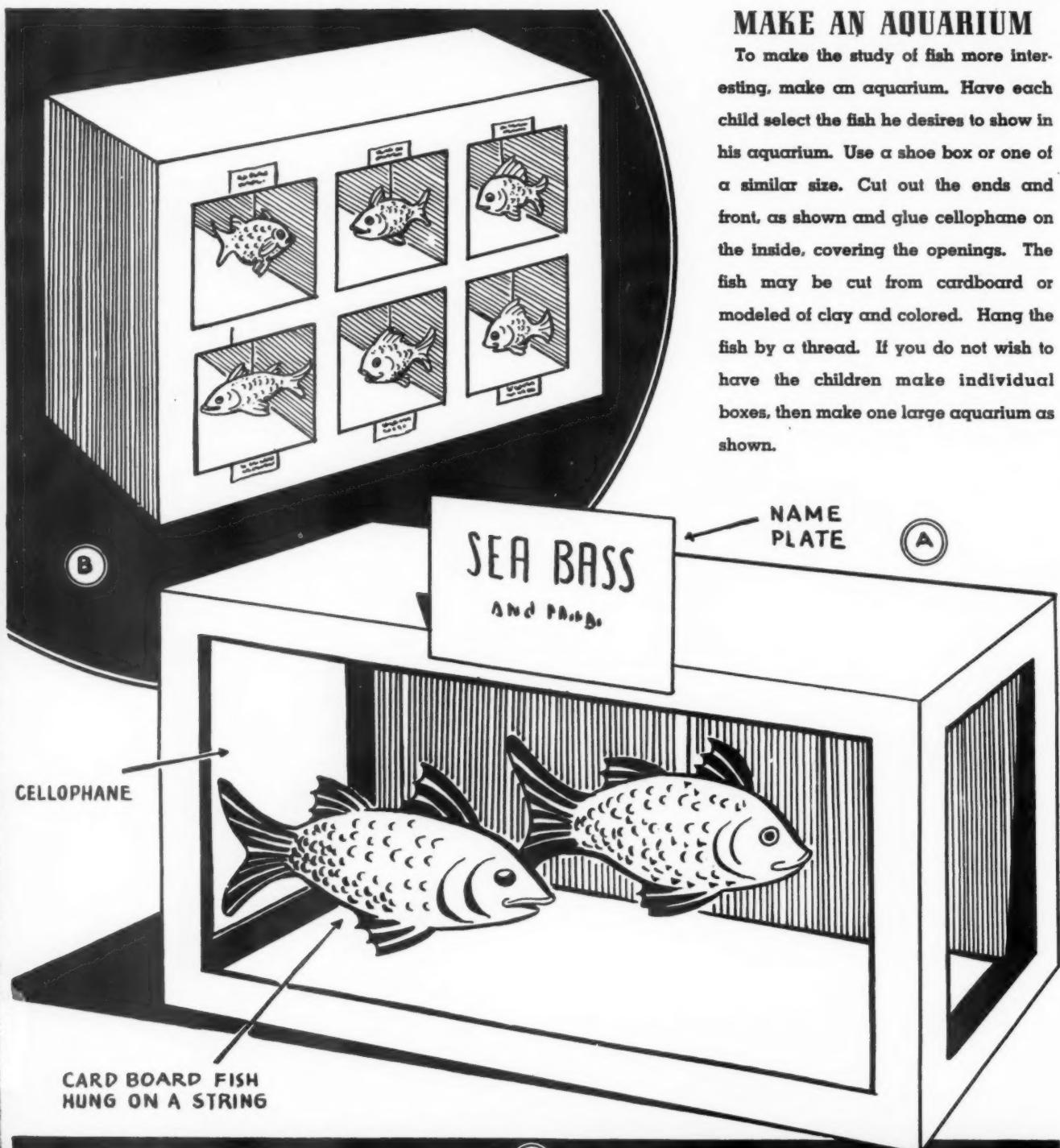
RAIN BOW TROUT 4-10 LBS



LAND LOCKED SALMON
8-10 LBS.

MAKE AN AQUARIUM

To make the study of fish more interesting, make an aquarium. Have each child select the fish he desires to show in his aquarium. Use a shoe box or one of a similar size. Cut out the ends and front, as shown and glue cellophane on the inside, covering the openings. The fish may be cut from cardboard or modeled of clay and colored. Hang the fish by a thread. If you do not wish to have the children make individual boxes, then make one large aquarium as shown.



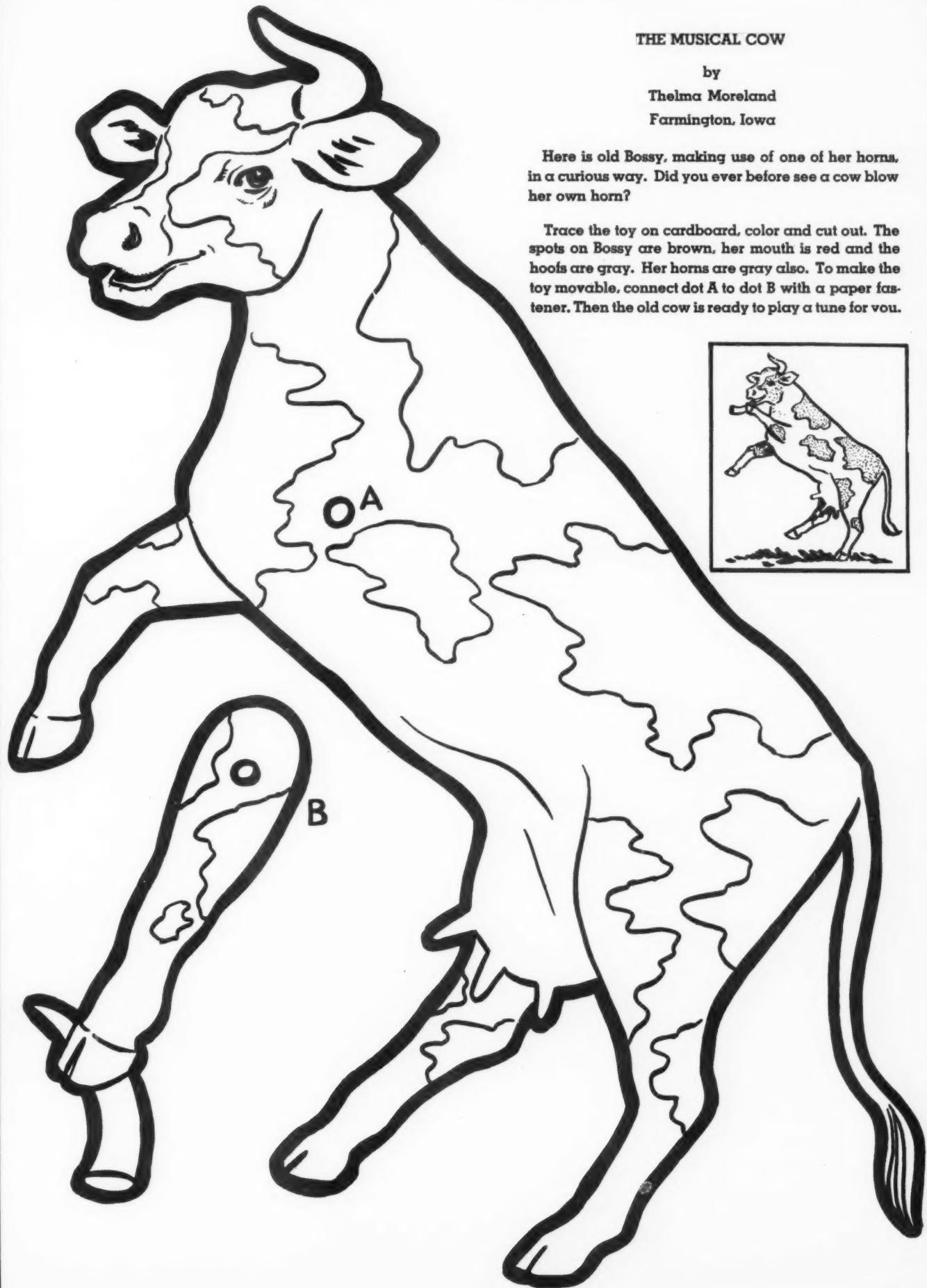
THE MUSICAL COW

by

Thelma Moreland
Farmington, Iowa

Here is old Bossy, making use of one of her horns, in a curious way. Did you ever before see a cow blow her own horn?

Trace the toy on cardboard, color and cut out. The spots on Bossy are brown, her mouth is red and the hoofs are gray. Her horns are gray also. To make the toy movable, connect dot A to dot B with a paper fastener. Then the old cow is ready to play a tune for you.



PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by
HAROLD R. RICE

*Critic Teacher of Student Teachers, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

SUMMER SKETCHES

With the end of another school year approaching, the progressive teacher should encourage the pupil to continue with his happy Art experiences. The summer vacation affords many opportunities for creative expression.

Following an introductory discussion of the plans of different students for the summer, the teacher might suggest that each pupil "record" his experiences by making a number of sketches. These illustrations should be carefully protected in an appropriate sketch portfolio. Making a "portfolio" would be an excellent project to complete the year's Art program.

THE PORTFOLIO

Each pupil should be given a dozen or more 9" x 12" sheets of unprinted newspaper. This presents the problem of making a portfolio. A discussion will disclose numerous types of possible portfolios. A few are shown in Fig. 1. The portfolio cover must be made of heavy construction paper or about 3 ply cardboard. Either 9" x 12" or 14" x 22" paper must be used, depending upon the type chosen.

DESIGNING THE PORTFOLIO

After each pupil has planned his portfolio, there is the problem of designing. Teachers should point out that both back and front should be considered as ONE. Too often instructors treat the front of a book-jacket or cover and disregard the back or even worse,

treat each independently of the other. Examples of possible designs are shown in Fig. 2. The design can be applied in almost any medium, depending upon the age and ability of the pupil. Stick printing, crayoning, and water-coloring will be the most popular and practical mediums.

OUTLINING POSSIBILITIES

Although a preliminary discussion of possibilities has brought out many suggestions, the teacher must bring the project to a more concrete completeness. Otherwise pupils will grope blindly without a definite theme and few will complete their project. Further discussion will present a list of many possible titles for individual portfolios (depending upon the experiences each child anticipates). A few possible titles might be:

1. The Farm
2. The Country
3. My City Visit
4. The Fair
5. People I Saw
6. Games I Played
7. Flowers I Saw
8. My Friends
9. My Summer Camp
10. A Train Ride
11. Our Auto Tour
12. Summer Hikes

It might be well to have each pupil make a listing of possible titles. This sheet could be placed inside of the portfolio for future reference. Of course,

it is more desirable to urge students to make definite selections, if possible.

BASIC CONSTRUCTION

Students will find it an aid to make a series of basic sketches under the teacher's supervision to be included in the portfolio. These might be termed as symbols as an aid in making future sketches. They should include the human figure, simple animal sketches, trees, and buildings.

THE FIGURE

Fig. 3 shows the steps in making a boy, girl, man, and woman in various positions. With these basic symbols, the pupil will be better equipped to make a composition of figures to depict some desired incident (Fig. 4).

ANIMALS

Fig. 5 shows a few simple animals that the pupil may wish to use. Again, these are merely symbols to be varied by the individual for his particular need.

TREES AND BUILDINGS

Fig. 6 shows possible methods of using trees and buildings.

ON THE FARM

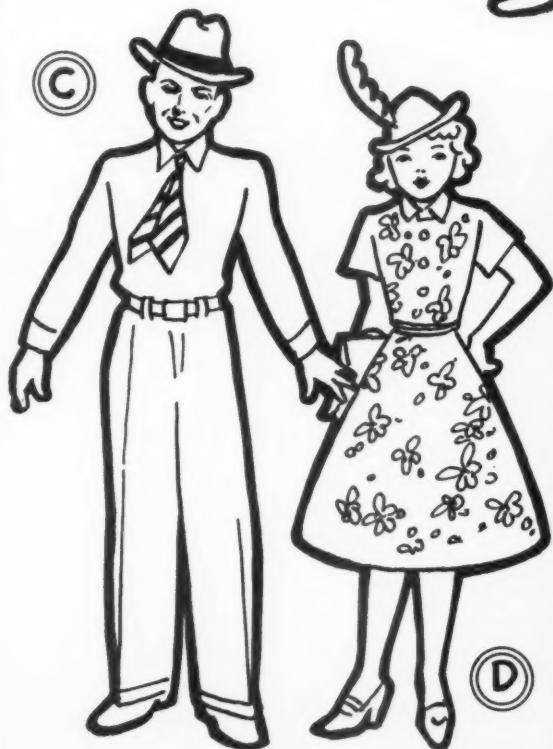
Fig. 7 shows several pages that might result from a trip to the farm.

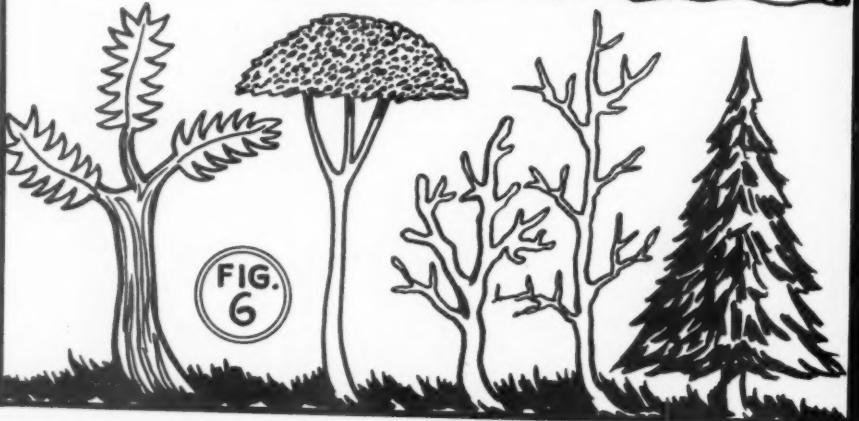
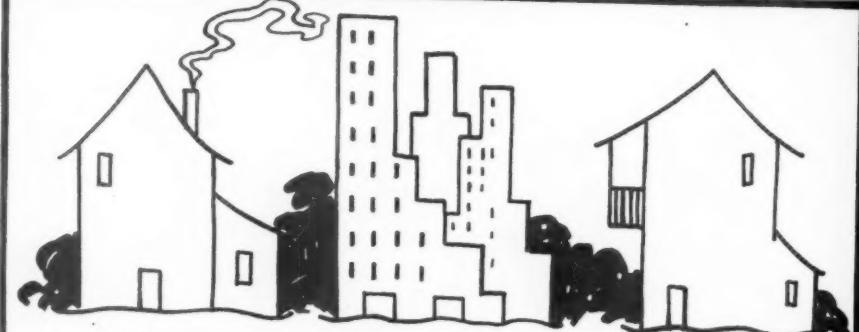
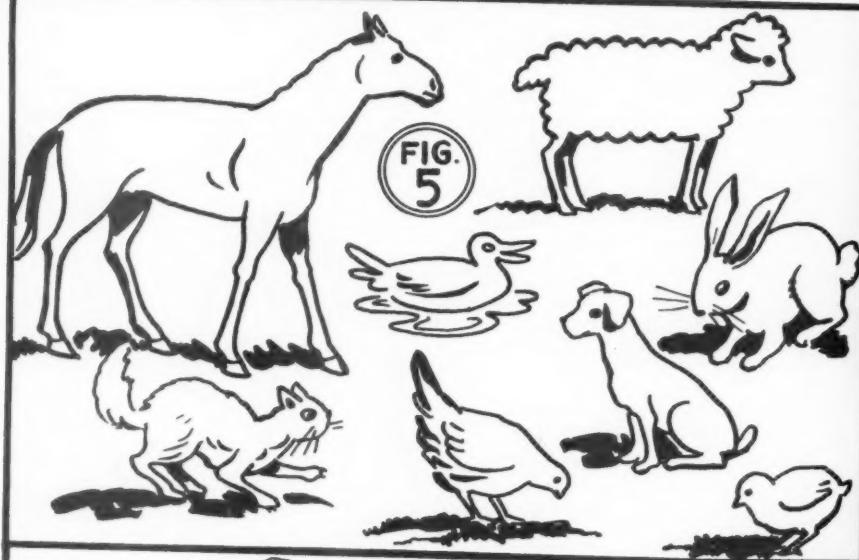
The possibilities of this project are unlimited. Teachers will find that the "summer portfolio" will be an excellent aid in the beginning work of the next school year. Pages of descriptive matter can be added, correlating with writing, spelling and language. Costs, miles covered, days consumed, etc., will aid in introducing arithmetic situations. Construction projects may grow out of a review of the portfolios; e.g., the farm, a hay wagon, a tunnel, etc.

Further, this project will certainly aid in tying together the gap between the different school grades. The pupil will have a concrete situation which carries him from the grade just completed into a new level.

The teacher receiving a spirited class of youngsters beaming with eagerness to display their portfolios will certainly appreciate the splendid assistance given by the teacher who suggested "summer sketches."







JUNE TRAVEL QUIZ

Our travel quiz this month is not confined to one section of the United States but rather to our country in general. Let us fancy ourselves on a country-wide vacation tour to include the following places of interest. (The correct answers will be found on inside back cover.)

1. One of the "musts" on our list is the Metropolitan Museum of Art which we will visit while in:
 1. Chicago, Ill. 3. New York City
 2. Boston, Mass. 4. Los Angeles, Calif.
2. Our journey will take us to an outdoor spectacle, the Ausable Chasm. We will find ourselves in the state of:
 1. California 3. Wyoming
 2. New York 4. Maryland
3. While in New York we cannot resist a week-end in the _____ Mountains where we do a lot of sight seeing:
 1. White Mountains 3. Catskill Mountains
 2. Adirondack Mountains 4. Allegheny Mountains
4. Our visit to Cooperstown, New York, disclosed the fact that the first baseball game was played here in:
 1. 1820 3. 1875
 2. 1860 4. 1839
5. Our hand book states that the largest body of fresh water noted for its picturesque beauty and located east of the Great Lakes is:
 1. Lake Champlain 3. Moosehead Lake
 2. Flathead Lake 4. Leech Lake
6. To see the largest body of fresh water in New England entirely within the borders of a single state we went to:
 1. Massachusetts 3. Vermont
 2. Maine 4. Connecticut
7. While traveling through the state of _____ we learned it has an average elevation of 60 feet above sea level.
 1. Delaware 3. Illinois
 2. Connecticut 4. Massachusetts
8. While in Washington, D. C., we view the _____ where the original document of the Constitution of the United States is kept:
 1. The White House 3. The Smithsonian Institution
 2. The Capitol 4. Library of Congress
9. If we plan to visit the largest privately owned zoo we must go to:
 1. Hershey, Penn. 3. Brookfield, Ill.
 2. Catalina Island 4. Tampa, Fla.
10. On our tour we should visit some historically famous spots, such as the place where General Lee surrendered, which is in:
 1. Atlanta, Ga. 3. Hagerstown, Md.
 2. Appomattox, Va. 4. Charleston, W. Va.
11. While using air travel on one of our hops, we decide to visit the site of the first successful flight of the Wright Brothers. This we will find at:
 1. Dayton, Ohio 3. Detroit, Mich.
 2. Kitty Hawk, N. Car. 4. Snow Hill, Md.
12. It might be of interest to see the oldest defensive work still standing in the United States. This is known as:
 1. Fort Marion 3. Fort Thomas
 2. Fort Dearborn 4. Fort Monroe
13. We passed a pleasant hour at the historical home of _____. This house has long been known as Sunnyside.
 1. James Russell Lowell 3. James Whitcomb Riley
 2. Henry Wadsworth Longfellow 4. Washington Irving
14. If we were to visit the home of Andrew Jackson in Tennessee we would learn it is known as:
 1. Elmwood 3. Sunnyside
 2. The "Hermitage" 4. Craigie House
15. In Abraham Lincoln National Park we saw the cabin in which President Lincoln was born. This park is in:
 1. Illinois 3. Iowa
 2. Kentucky 4. West Virginia
16. We plan an exciting afternoon at Wrigley Field, Chicago, to see a National League baseball game. We are told the seating capacity of this park is:
 1. 40,000 3. 34,000
 2. 37,500 4. 42,000
17. While we were talking about stadiums we were asked to name the largest in the United States.
 1. Madison Square Garden 3. Rose Bowl
 2. Soldier Field 4. Yankee Stadium
18. We will also want to plan an educational visit to the world famous Adler Planetarium while in:
 1. Detroit 3. Williams Bay
 2. Los Angeles 4. Chicago
19. The music treat we have long anticipated is a concert by the Chicago Symphony Orchestra which is conducted by:
 1. Leopold Stokowski 3. Walter Damrosch
 2. Arturo Toscanini 4. Frederick Stock
20. We have heard so much about Wind Cave National Park that we place it next on our list. It is located in:
 1. Yosemite 3. Black Hills
 2. Yellowstone 4. Bryce Canyon
21. We learn when we cross the Tombigbee River that it flows into the:
 1. Mississippi River 3. Biloxi River
 2. Mobile River 4. Missouri River
22. The Crescent City has always held a great deal of interest for many people. To go there we will purchase a ticket to:
 1. New Orleans 3. San Francisco
 2. Indianapolis 4. Chicago
23. While in the state of _____ we were told it is considered foremost in the country for the silver which is mined there.
 1. Pennsylvania 3. Arizona
 2. California 4. Nevada
24. We must naturally include Yellowstone National Park while on tour. One of the most interesting sights is:
 1. Bridalveil Falls 3. Pikes Peak
 2. Old Faithful 4. Carlsbad Caverns

A TALE OF TWO TINS

It was so dark in the ground that the light on the miners' caps shone quite brightly. Pick, pick, pick. A little lump of ore stirred and rubbed her eyes. "Brother, what makes it so light?"

"I'll see," said Tommie Tin as he moved a bit. "It's a man digging." "How I wish they would take me out of here. I am not a bit useful in the world," said Tiny Tin. "I'd like to get out, too. They are right near us. Perhaps they will find us."

Almost before they knew it they were going up to fresh air and sunshine.

They were taken to a great glowing furnace where they became a part of a big bar of steel. "Oh, how hot it is in here," said Tommie.

"But Brother, just see how beautiful we are—a glowing red. I wonder what we will do next."

"These rollers come so fast I cannot even watch for them," said Tommie as he was being rolled out, heated and rolled out again. This process was repeated until the bar became a thin sheet. It was dipped in a great vat of acid. After that it was dipped in water to wash it quite clean. And then it was heated and rolled, and dipped and washed again. After being dipped in a tank of oil, the big sheet was dipped in a wash of tin and lead.

"How nice and shiny you are, Tommy Tin." "So are you, sister. Surely we are going to be useful now."

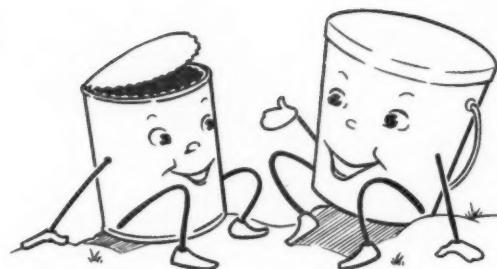
The large sheet was cut into several small sheets. Tommie and Tiny were in separate sheets. "You watch for me and I'll watch for you wherever we go. Goodbye."

Off they traveled with hundreds of other sheets of tin to a large canning factory. A man took Tommie and placed him in a great machine through which sheets of tin were constantly traveling. Tommie started on his journey. The first thing he knew a metal plate came down to meet him as he went along and placed six oval spots of blue on him. "How pretty," thought Tommie.

On his way through the next machine another metal piece printed the word "lard" on each blue spot. "I wonder what 'lard' can be."

As he went up on a big rack he could see that all of the other sheets of tin had the same blue spots on them and the same word. "Now I know I will be useful. People must need lots and lots of lard."

by
MARIE G. MERRILL



Another machine cut each sheet into six pieces with the word "lard" on each. A girl put each piece in a machine that brought the ends together and fastened them so that even water would not go through. The top edge was so smoothly turned in that mother could not possibly cut her hand on it.

A round piece of tin fitted in the other end tightly. A little piece of tin with a hole in it was fastened on each side. As the tin pail (that's what it was by that time) left the big machine a girl fastened a wire handle in the holes in the pieces of tin on the sides.

When he reached another room a girl quickly filled the pail with something white and greasy. "What queer stuff. How can this be useful?" But almost while he was thinking a tin lid was fitted tightly over the top and he was carried away with the other pails of lard.

Tiny Tin also went through a big turning machine. She became a shiny can with the word "pumpkin" on it.

As Tommie sat on a shelf in a grocery store he looked about for Tiny. However would he know her among so many tin cans of all sizes and wearing so many queer names. Tomatoes, corn, peaches, pumpkin. What could they all be! But surely they were all useful or they would not be there.

A boy and a girl came into the store. "Well, Jimmie," said the man behind the counter, "what do you and Mary want today?"

"Mother wants a pail of lard and a can of pumpkin."

"We are going to have pumpkin pie for dinner," said Mary.

The grocery man put Tommie on the counter. He went to the other side of the store and brought back a can of pumpkin.

"Brother," gasped Tiny Tin. "I knew we would find each other."

"But Tiny, you have such a funny name to wear. Mine is lard. And what do you suppose 'pumpkin pie' is?"

Jimmie carried Tommie Tin and Mary hugged Tiny close to her.

Mother made the pie. The children

set the table and soon the family were eating dinner.

"Mary, will you please carry the dishes from the table while I serve the dessert?"

"Oh, Dad," said Jimmie, "wait until you see what we have coming. Um, Um!"

"Pumpkin pie," father fairly shouted. "Couldn't please me more."

After dinner mother asked Mary to put the rest of the lard in a jar. She asked Jimmie to put the tins in the waste barrel in the back yard. Tiny Tin began to weep as soon as they were dropped in the barrel. "I thought we were going to be useful a long time and it was all done in a few minutes. What a short life a tin can has."

But the next day Mary and Jimmie rushed into the house. "Mother, oh, mother, has the waste barrel been emptied?"

"Not yet. But what do you want from it?"

"We want the lard pail and the pumpkin tin. Teacher taught us how to make things out of them."

"Whatever can you make with those old tins?"

"Just you wait, mother, you'll be surprised. We bought some paint and brushes on the way home with our allowance for this week. We would like to borrow daddy's tin snips."

The children took the cans from the barrel.

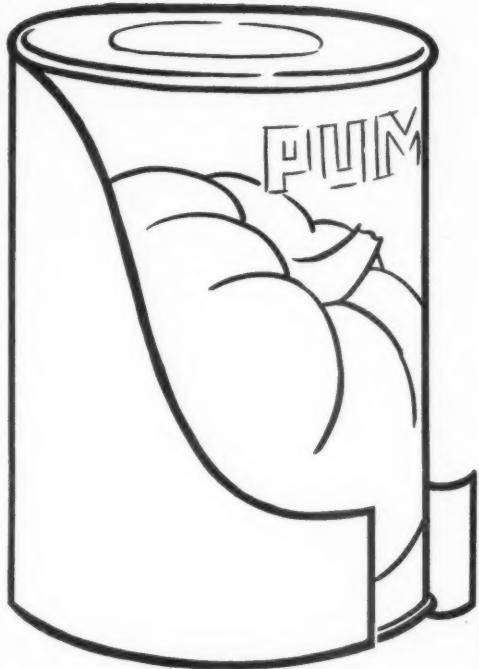
Jimmie took the wire handle from the lard pail. He pounded a nail far enough through the bottom of the pail to make a hole in the center.

"What color shall I paint it, Mary?"

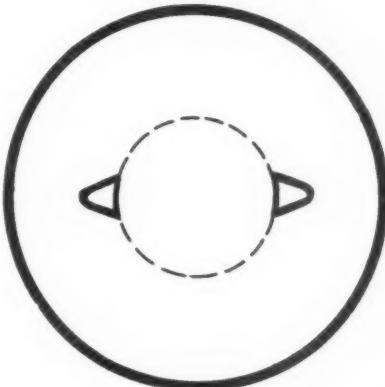
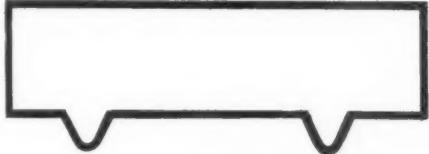
"I think a light blue will be beautiful. And then you can put a yellow border at the top."

"Now I am going to make my candle holder out of the pumpkin tin. Jimmie, please hammer this slim nail quite flat at the point so it will make tiny, tiny slits in the can."

Mary cut a paper pattern that just fitted around the can. The lower edge of the pattern fitted close to the bottom of the can and was an inch wide for a distance of about half around the



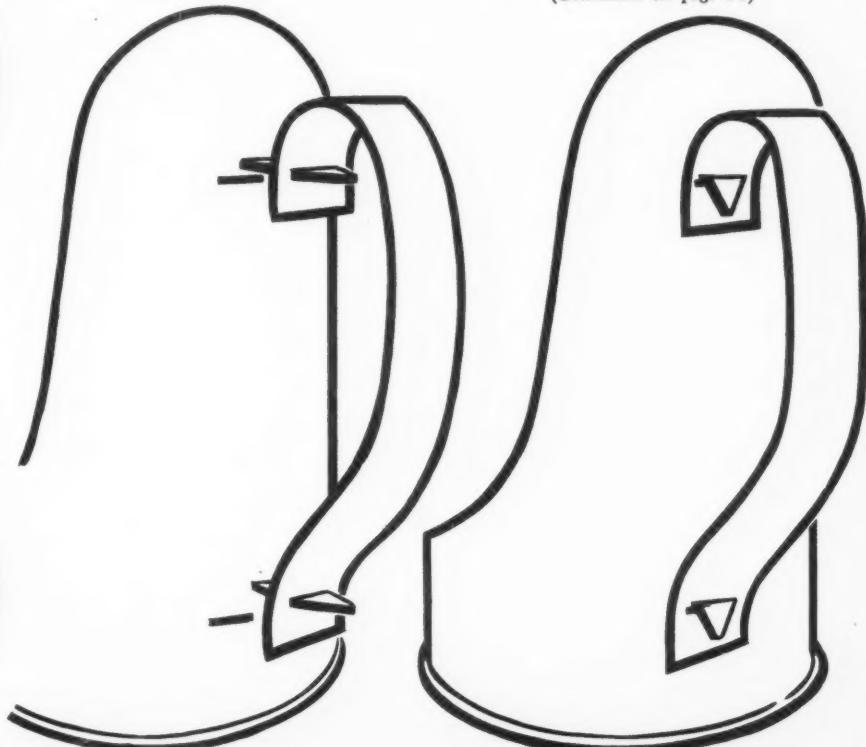
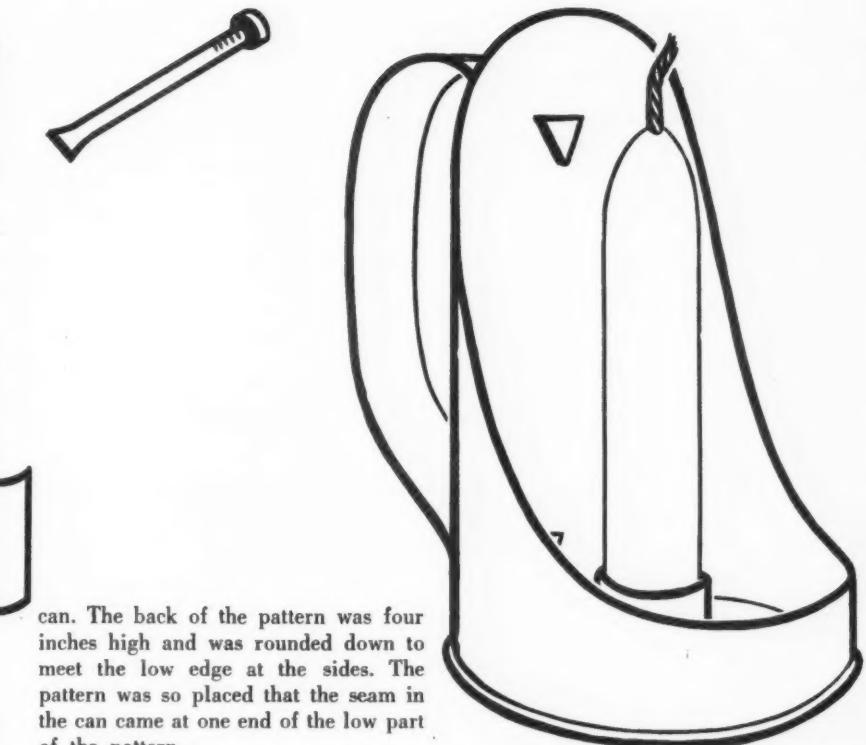
PAPER PATTERN



can. The back of the pattern was four inches high and was rounded down to meet the low edge at the sides. The pattern was so placed that the seam in the can came at one end of the low part of the pattern.

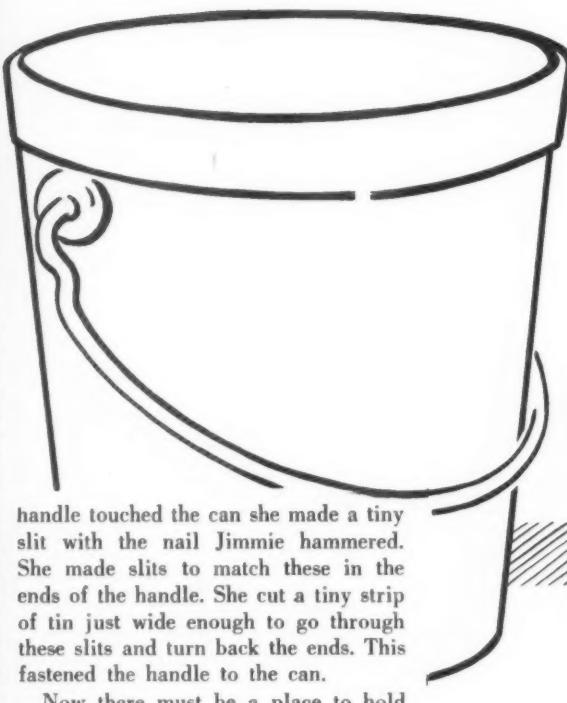
Mary traced the outline of the pattern on the can with a soft pencil. She cut the can with the tin snips, following the lines carefully.

"That looks just like the old, old candlestick mother has—the one that belonged to great-grandmother," said Jimmie.



Mary laid the cut edges on the table and hammered lightly around so that they would be made smooth. Next she cut a strip of tin an inch wide and four inches long and rounded the ends. She curved this for the handle and fitted it to the center of the tall part of the candlestick. Where the ends of the

(Continued on page 30)



handle touched the can she made a tiny slit with the nail Jimmie hammered. She made slits to match these in the ends of the handle. She cut a tiny strip of tin just wide enough to go through these slits and turn back the ends. This fastened the handle to the can.

Now there must be a place to hold the candle. Jimmie cut a piece of tin one inch wide and long enough to go around the candle. As he cut it he left a tiny prong of tin sticking down on each side. Holding the strip around the candle Mary curved it to fit. She placed it in the center of the can and marked the spots where the little prongs touched the bottom of the can. There she made slits with the nail, pushed the prongs through and turned them back under the can.

"I'll make my candlestick the color of your flower pot and put the orange candle in it. You can ask mother for one of her orange colored flower plants to put in your pot."

Mary painted the candlestick the color of Jimmie's pot. "I can hardly wait until tomorrow."

The next morning Mary and Jimmie were up early and hurried to the tins. "It's dry," said Jimmie. "Now I'll get the plant mother gave me."

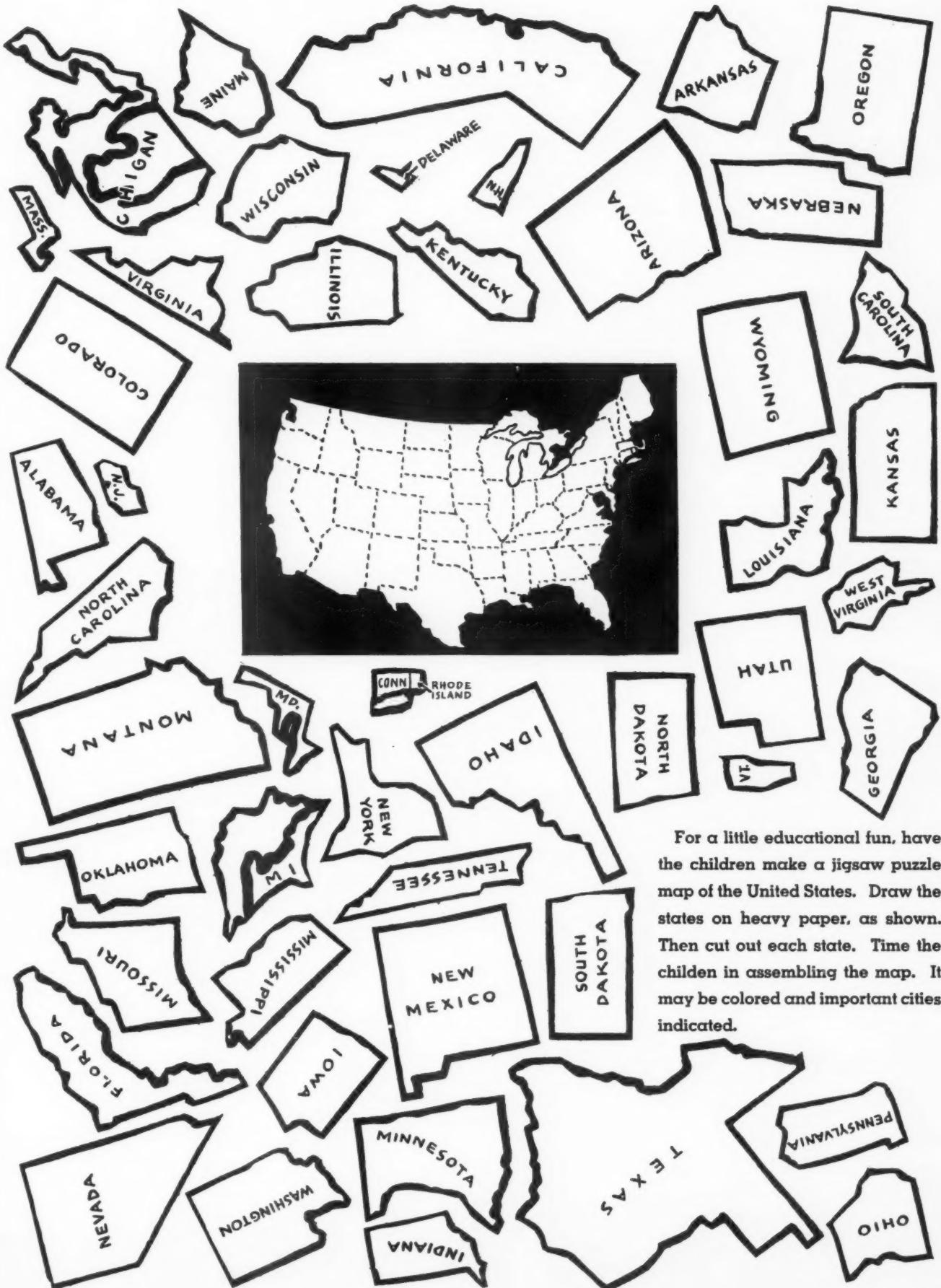
"Oh, isn't it lovely," said Mary as Jimmie showed her the potted plant. "With the pot resting in the lid of the pail the water can never leak through and spoil anything. Let's show mother and daddy."

"Do you mean to tell me that those are the tins which held the lard and the pumpkin?"

"Yes, Dad, and it was so much fun to make them. We are going to take them to Mrs. Clark who lives all alone."

You should have seen Mrs. Clark's face shine with happiness when the children gave her the gay gifts.





For a little educational fun, have the children make a jigsaw puzzle map of the United States. Draw the states on heavy paper, as shown. Then cut out each state. Time the children in assembling the map. It may be colored and important cities indicated.

A N I M A L S E R I E S

WORDS AND MUSIC BY JANE ESARY

THE KANGAROO

The musical score for 'The Kangaroo' consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: 'The kan - ga - roo hops and he hops and hops all day all day. He carries his ba-by with him, you know, his ba-by goes with him where ever he goes. He hops, hops the whole day through, that's "Hoppy" the kan-ga-roo.' The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics continue: 'The kan - ga - roo hops and he hops and hops all day all day. He carries his ba-by with him, you know, his ba-by goes with him where ever he goes. He hops, hops the whole day through, that's "Hoppy" the kan-ga-roo.'

THE MONKEYS

The musical score for 'The Monkeys' consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: 'The monk-eys in the zoo go chatter, chatter, hang-ing by their tails from a high swing-ing lad-der, mak-ing fun-ny fa-ces at the crowd pick-ing up the pea-nuts, making their bow chat-ter, chat-ter all day through go the fun-ny lit-tle monk-eys at the zoo.' The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics continue: 'The monk-eys in the zoo go chatter, chatter, hang-ing by their tails from a high swing-ing lad-der, mak-ing fun-ny fa-ces at the crowd pick-ing up the pea-nuts, making their bow chat-ter, chat-ter all day through go the fun-ny lit-tle monk-eys at the zoo.'

THE GIRAFFE

The musical score for 'The Giraffe' consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: 'Fun-ny old gi-raffe with your neck so long.' The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics continue: 'bet you could sing a high did-le song, with your head so high.' The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics continue: 'near-ly reach the sky, you can't see me as you pass by.'

THE HIPPOPOTAMUS

The musical score for 'The Hippopotamus' consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: 'The big hip-po-pot-a-mus la-zy and fat, he can't do this and he can't do that, he lies in his cage and blinks at the sun, and says "Gee Whiz, can't the kids have fun?"'

THE ZEBRA

The musical score for 'The Zebra' consists of four staves of music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: 'Here comes a lit-tle zebra, all dressed in black and white, he walks along so proud-ly and thinks he looks just right. His stripes are bright and shiny, His ears so big and tall, he would-n't trade his pretty self for the fi-nest of them all.'

KANGAROO

ANIMAL SONGS

Use a large sheet of construction paper and fold in half as shown below. On the cover have the children print the name of one of the songs. On the inside, they print the words of the song and on the opposite page paste a large drawing of the animal mentioned in the song. Print the words and music on the blackboard so the entire class may sing together.



MONKEY

GIRAFFE

HIPPOBOTAMUS

ZEBRA

FLAG DAY

It is a fact that a great many Americans do not know the meaning and significance of the stars and stripes in our Flag. Every youngster can tell how Betsy Ross made the first flag—at the invitation of General Washington. They know how George Washington, Colonel George Ross and Robert Morris, a committee appointed by the Continental Congress, called upon Betsy Ross with the resolution passed June 14, 1777, to make a flag of "13 stripes alternate red and white" and a union having "13 stars white in a blue field representing a new constellation."

How many children understand the meaning of that last phrase: representing a new constellation? Most students—and adults, too—know there are as many stars in the flag as there are states in the Union, but few know the significance of those stars.

They are to represent a nation conceived on a different plan, a new order in the firmament of the nations professing a different standard of life and living — something for the older civilizations to watch, stars of a "new constellation."

That is a lesson for all students, even the youngest, to learn this Flag Day.

There is the interesting legend, too, about how the stars in the first and subsequent flags came to have five points. True, it may not be a historic fact; but it will stimulate the imagination of the children in your classes.

It is said that when George Washington presented a rough draft of the projected flag to Betsy Ross, she objected to the six-pointed stars as being inartistic. In order to prove her point she took a pair of scissors and a piece of cloth and cut a five-pointed star. This, she protested, was much finer than his suggestion. So well did Betsy Ross argue and demonstrate that she won her point. (Directions for cutting the five-pointed star are given on the opposite page. Have your students make some of these stars. They will form attractive borders in your Flag Day decorations.)

On page 3 is printed the National Anthem of the United States, The Star Spangled Banner. Since it is our National Anthem, an appropriate project for this holiday is a contest among your students giving a prize to the first

one who can recite the entire song without mistakes. (Too many Americans know only the first stanza; all children should be familiar with this great song.) This will conclude with the singing of The Star Spangled Banner as a part of your Flag Day program; the winner of the contest might lead the singing.

For a classroom activity, have the children design a frieze or chalk drawing to decorate the classroom, using cut-out stars, mentioned above.

A further activity is to instruct a part of the class to learn how properly to display the flag on all occasions and to have them demonstrate their ability before the class.

Since most of the United States have been under one or more flags before becoming a part of this Republic, it might be interesting to have another group make drawings of the former emblems. The students can make small sketches of the various flags, adding a paragraph or two on the history of the one illustrated. In the South, a drawing of the flag of the Confederacy should be included with those considered.

The forerunners of the Stars and Stripes, the flags which the colonists had before the adoption of our present flag, is the theme of another project. The students assigned to this should make posters showing flags of the Revolutionary War period (the Snake flag, the Continental flag, the Grand Union flag, the Easton flag, etc.). Illustrations of some of these were given in a previous issue of JUNIOR ARTS AND ACTIVITIES—see June, 1939. These can be displayed or used as a part of the classroom decorations and judged during the week preceding Flag Day.

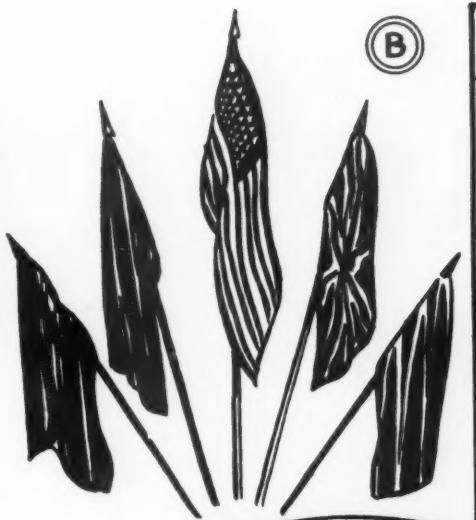
Another version of this legend says that it was from George Washington's own coat of arms that the design for the stars was taken. These stars, red on a white field, had five points.

If your class members have been keeping a notebook containing accounts and details of the special events and celebrations throughout the year, they can at this time enter some of the unusual facts in connection with the history of the flag, a few rough drawings of the various flags mentioned here, some of the historical notes, perhaps a description of the appearance of the classroom, and notes of the class program. A notebook can be started as a class project and later continued by the students themselves. It can become a treasured memory book.

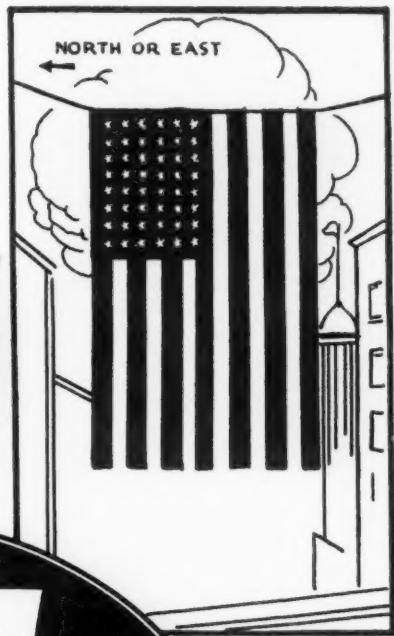




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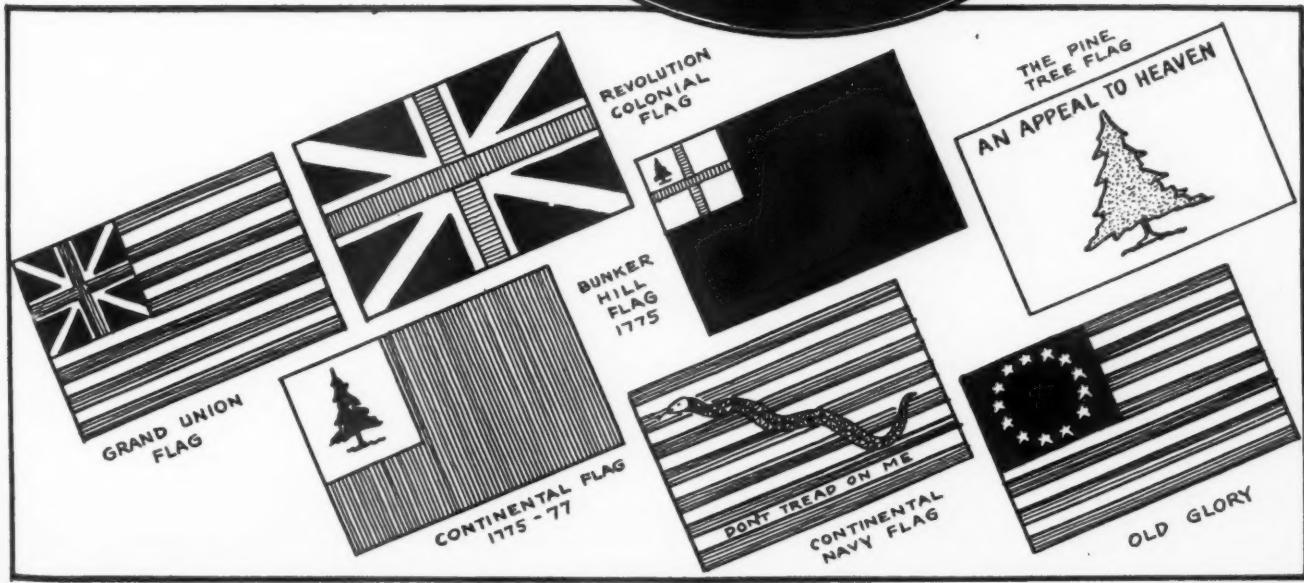
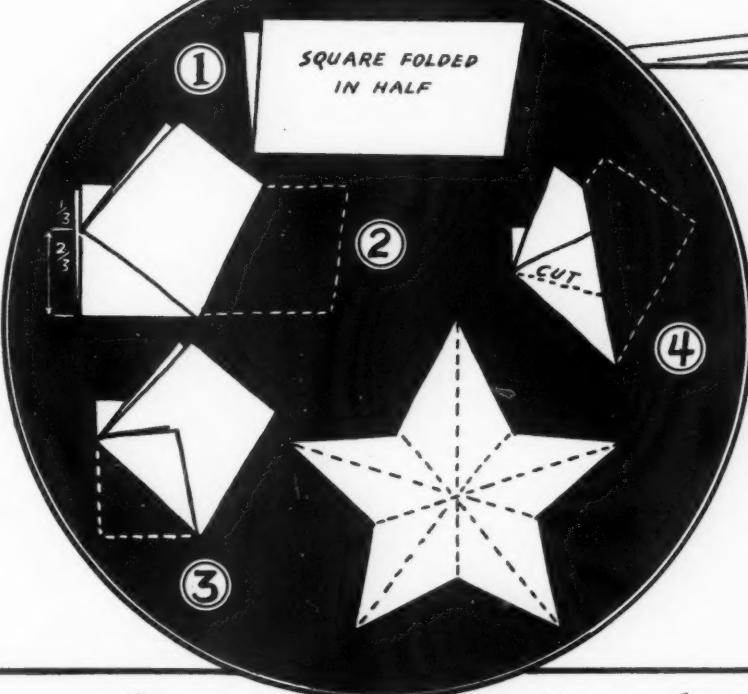


(C)

The illustrations, to the right, explain how to cut a five pointed star.

Stars of various sizes may be used effectively in decorating the walls and windows. They may be cut from colored construction paper or bright metal foil paper.

Make a poster illustrating the flag, similar to that shown on page 3. The five pointed stars may be used on the poster to good advantage.



TEACHER'S CORNER

NEWS AND DISCUSSION OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

During the past year many teachers submitted their ideas and suggestions for this page, as well as many of the projects that have recently appeared. From the many letters we have received, I know our subscribers have found the suggestions very helpful.

We are very grateful for this cooperation. It has helped us build a more useful and helpful service to you.

FOR LEAF STUDY

by
MRS. MARY NEELY CAPPES
Tipton, Oklahoma

The making of splatter prints is an ideal project for leaf study. The pressed, or flat leaf is fastened down, by pins, or thumb tacks onto cardboard, wallpaper, or drawing paper. Ink, indigo, water color solution or other coloring liquid may be applied with an ordinary fly spray, or by using an old toothbrush and a piece of screen wire. Apply a brushful of the coloring liquid to the ends of the bristles of the toothbrush. By gently rubbing the handle of a brush across the bristles, the liquid will come off in a spray onto the paper. The screen wire is held a few inches above the paper and the coloring liquid is spattered through it.

After the liquid dries on the paper, remove the leaf and a white picture of the leaf stands out against the dark background.

WINDOW DECORATIONS

by
MARIE HIRSCH
Glenwood City, Wisconsin

In making decorations for my room—I found this idea works very well.

Pictures to be pasted on the window are first traced on white hectograph paper and then colored heavily with wax crayons. Then set a large pan on

a burner to get hot, and lay the colored picture on this pan until the colors have melted. After being cut out and pasted on the window, the pictures can be enjoyed from both inside the school room and from the outside, because the color has gone through the paper and shows very well on both sides.

ART EXHIBIT

by
JANE KNIGHT
Horace Mann School
Huntington, Indiana

After my fourth grade art class had studied design, we held an exhibition in our room. Each child had two designs to show. The designs were arranged in an attractive manner and the children took turns in being in charge. We made announcement posters and wrote notes inviting our guests (parents, friends, and school mates).

The exhibit was a grand success. The possibilities of learning in connection with this exhibition are practically limitless.

AN AMERICAN FLAG

Almost every teacher uses paper at one time or another as a means of decoration. Here is how a third grade made an American Flag.

Make seven blue chains of sixteen circles each, for the blue field. Four red chains and three white chains are fastened to the blue field for the seven upper stripes.

Make three red chains and three white chains of forty-four circles each for the six bottom stripes.

Paste white stars on alternate blue circles in the field, except the top chain. Fasten the flag to a rod or staff by means of thumb tacks, and hang in the classroom. This makes a very beautiful decoration, something to be very proud to display.

QUOTATION FOR THOUGHT

HAPPINESS consists in the attainment of our desires, and in having only right desires.

—Augustine.

dling the subscription orders for all of your favorite magazines. This will save you time and money.

Turn to page 40 and read about the set of beautiful animal pictures which you may have at a reduced price when ordered with your subscription to JUNIOR ARTS AND ACTIVITIES.

On the back cover we have listed many magazines which you may desire and will prove helpful in your work.

Please note: It is not necessary to wait until school opens in September before you order your magazines. Make your selection now! Send your order to us at once but you do not need to remit until October.

When we say, Watch for the big September issue of JUNIOR ARTS AND ACTIVITIES, we do so because many improvements will take place starting with September. You will find JUNIOR ARTS AND ACTIVITIES so much more inspirational and helpful that you will not want to be without it a single issue. You will note a decided change in the presentation of all units and articles. The low cost of a JUNIOR ARTS AND ACTIVITIES subscription will be your most valuable magazine investment this coming school year.

The improvements have been made possible because of the co-operation of many thousands of teacher subscribers this past year. We are very grateful for your support and we are doing everything possible to reciprocate. Do you know that the number of teachers using JUNIOR ARTS AND ACTIVITIES this month has more than doubled since June of last year? This is an outstanding growth and worthy of thought in considering a popular magazine.

The Folk Doll reproductions advertised in this issue have proved to be very popular. They will make an excellent vacation project.

The Handicraft Bargain advertised on page 37 is really a worthwhile bargain. The offer has been repeated again this month because of the large number of teachers that ordered last month.

JUMBO "Get Acquainted" HANDICRAFT BARGAIN

	Reg. Value
1 Sheet Cork 12x36x1/16"	\$.40
1 ft. Modeling Copper	.16
12 Art Board Mats—8"	.35
2 Artwood Bracelets	.20
2 Artwood Jewel Boxes	.20
6 Artwood Buttons	.10
2 Classcraft 4" Trays	.20
	\$1.61

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VALUE
FOR ONLY
\$1.

ARTBOARD

Plaques, Hot Mats, Coasters and Novelties make this inexpensive craft one of the most popular classroom mediums.		
	Daz.	Per 100
3½" Mats		
Round or Octagon	\$.30	\$1.00
6" Mats		
Round, Square, or Octagon	.35	2.25
8" Mats—Round	.80	6.00
Sanford Tempera— 6 colors per set		.50

GLASSCRAFT

Decorate glassware. Paint silhouettes on these practical objects.		
Ea.	Daz.	
4" Square Trays (2 make box)	.10	\$1.00
2" Square Trays	.07	.75
Round Trays (2 make condy dish)	.12	1.20
Octagon Ash Tray	.10	1.00
Pint Coffee Flasks	.50	5.50
Quart Coffee Flasks	.75	8.00
Colored Raffia— Assorted ½ lb. pkg.	.55	6.00

ARTWOOD

	Ea.	Daz.
Round Jewel Boxes	\$.10	\$1.00
Bracelets	.10	1.00
Napkin Ring	.08	.80
Buttons		.20
Hinged Boxes 5¾x3½x2"	.25	2.75
6" Hardwood Plates	.25	2.75
8" Hardwood Plates	.35	3.50

CORKCRAFT

	Ea.	Daz.
12x36x1 16"	\$.40	\$4.00
24x36x1 16"	.75	7.50
12x36x1 8"	.75	7.50
Tri Tex Cement—5 oz.	.50	5.50
Spatter Ink Sets 5 colors	.50	5.50
Pin Backs	.03	.30

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We must ask that you include 20c additional for the "Kit" to help pay for packing and postage.

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So say satisfied teachers who use felt craft for classroom projects.

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TREASURE ISLAND

What—The Golden Gate International Exposition of 1940.

When—Opens on May 25 and closes on September 29.

Where—Treasure Island, in San Francisco Bay. Reached by automobile from San Francisco or Oakland via the bay bridge (toll 35c) or by ferry from San Francisco and by bus (Key System) from Oakland and the East Bay area.

Costs—Season tickets: adults \$7.50; juniors, \$3.75; children under 12, \$1. Single admissions, 50c, 25c and 10c. Parking fee, 25c. Bridge toll, including round trip to the island, 35c.

Attendance last year, 10,496,203.

Cost of site and Fair of 1939, approximately \$60,000,000.

Size of Treasure Island, 400 acres, largest man-made island in the world. Distance from San Francisco, 4.70 miles; from Oakland, 7.3 miles.

A golden key flashes. Three thousand miles away, on the azure waters of San Francisco bay, skies blaze with iridescent light. A president speaks. The star-embroidered curtain of Pacifica sings in the gentle west wind. A breathtaking modern ballet creates the rhythm of the world's pageant of 1940 . . . and the show is on. The dynamic panorama of the Americas unfolds itself to millions of visitors. For one hundred and twenty-eight days and nights, the Pacific Coast is host to the world.

Entirely new, the Pageant of the Pacific opens on Treasure Island on May 25. Every part of this magic city breathes enchantment and excitement. Millions of California's flowers weave

(Continued on next page)

New! HECTOGRAPH WORKBOOKS

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We take great pride in being able to offer you the following list of books — the most up-to-date material on the market. This material was prepared by leading teachers and supervisors, and gives you the benefit of what these people have learned about leading child minds into the mysteries of the "school world." One book supplies material for a class of 50 or more. IT COSTS YOU NOTHING TO EXAMINE THESE BOOKS. YOU MAY RETURN ANY BOOK THAT DOES NOT MEET WITH YOUR ENTIRE APPROVAL AND THE MONEY PAID US WILL BE PROMPTLY REFUNDED.

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Nursery Rhymes in Pictures printed on heavy tag board (not duplicating)	1.00
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Phonic Moviegram (not duplicating)	1.00
Life on the Farm	1.00

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Second Grade Reading	1.25
Eskimo Land	1.00
Holidays of the Year	1.25
Second Grade Arithmetic	1.25
First Lessons in Written Language	1.00
Birds & Flowers (combined unit)	1.00
Unit on Holland	1.00
Unit on China	1.00
Unit on Indians	1.00
My Health Book	1.25
Sell Help Cards (Add. Sub. Mul. Div.)	1.25

FOR THIRD GRADE

Third Grade Reading	1.25
Third Grade Arithmetic	1.25
Third Grade Language Drills	1.25
Eskimo Land	1.00
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First Lessons in Written Language	1.00
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a carpet of fragrant beauty and the towering walls, in fresh, gay colors, present a picture that might have come from the dream world of the Arabian Nights.

In one of the world's most gorgeous settings, you will see strange and exotic arts and crafts from every shore of the great Pacific. The West's World's Fair in Forty is dedicated to knowledge, leisure, travel and recreation . . . all here, in magnificent array! It's a sixty million dollar attraction . . . a thing of beauty . . . a joy forever.

Man, the unknown, becomes your neighbor at the 1940 World Fair of the West. You can see how he works and plays and creates. The arts, sciences and industries of the world unfold before your eyes in fascinating, exciting fashion. Black light, cold heat, atom-smashing . . . all the discoveries of a new era in research are unfolded for you. Industry salutes you and dramatizes its products and services in the American way.

Treasure Island, which passed through a severe winter without damage, has been transformed by the application of color. The statues and fountains and buildings have undergone a miraculous re-birth and present a far more vivid picture than last year. Pacifica, in white robes, presides majestically over her court, her background in hues of orange and blue.

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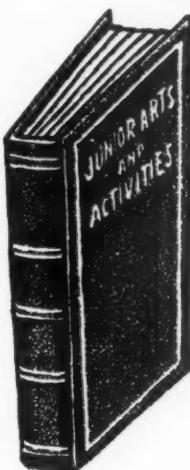
Whether you are at a summer resort, on a boat trip, at summer school, or right in your own home town, you will find other teachers there, too. Just show these teachers a copy of JUNIOR ARTS AND ACTIVITIES and they will want to subscribe to it. You don't have to be a salesman — JUNIOR ARTS AND ACTIVITIES speaks for itself and sells itself. This has been proven.

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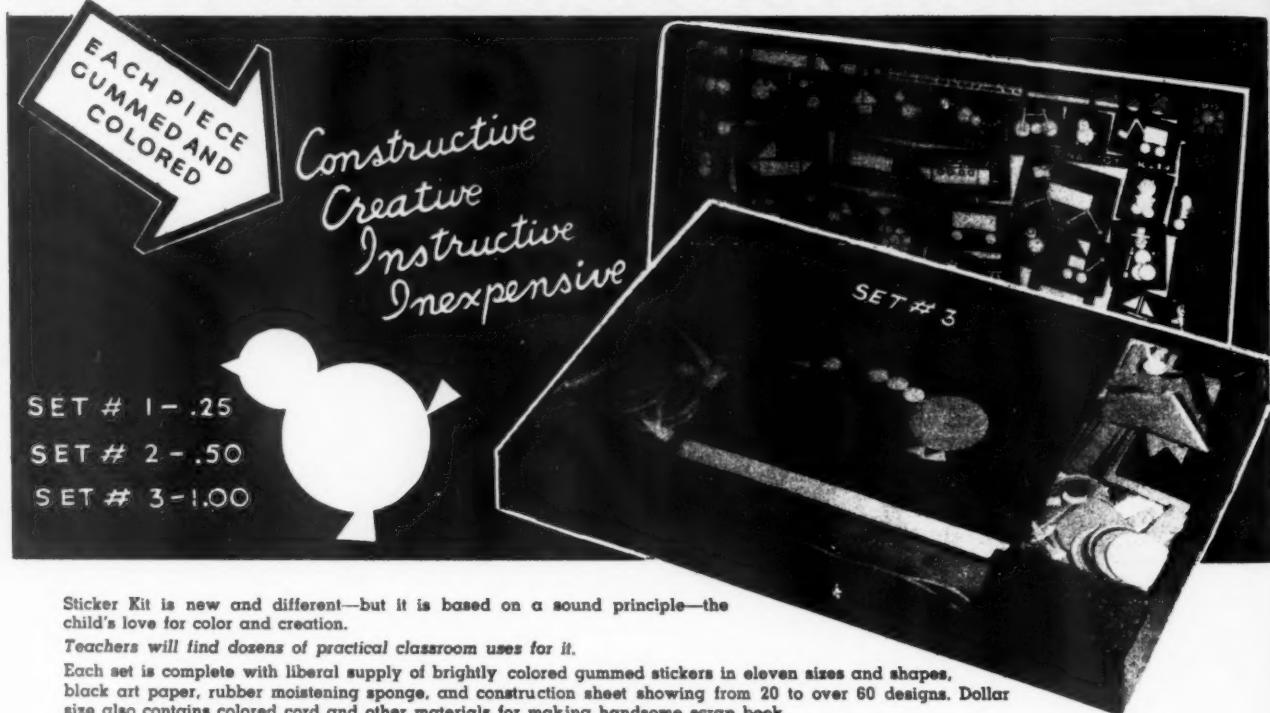
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NOTE—New Address

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